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THE  
PHONETICS OF ARABIC



THE AMERICAN UNIVERSITY AT CAIRO  
ORIENTAL STUDIES

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THE  
**PHONETICS OF ARABIC**

*A Phonetic Inquiry and Practical Manual for  
the Pronunciation of Classical Arabic and  
of one Colloquial (the Egyptian)*

BY

W. H. T. GAIRDNER

SOMETIME EXHIBITIONER OF TRINITY COLLEGE, OXFORD  
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## PREFACE

In the production of this manual the debt which I owe to one fellow-worker and friend goes far beyond the bounds of a preface-acknowledgement ; for his work on this book has, in truth, amounted to virtual joint-authorship. Since, however, I must not join his name to my own on the title-page, I am fain to set it *here*, and to do myself the honour of inscribing my opusculum to

PROFESSOR DANIEL JONES

of University College, London. Perhaps it is better so after all ; for now the student may be sure that any error or misstatement in the book is just as certainly mine as any merits in its technique are probably Professor Jones's. The grist for the mill I of course supplied, and for it I am responsible. But how much of the milling has been his ! And I cannot think of the lavishness and enthusiasm with which, to an extent which I could never have asked, he poured time and labour into the work of another man, without an admiration and gratitude which I find it difficult to express.

To the Rev. T. Grahame Bailey, the many-tongued of the Punjab, I was also deeply beholden for much help and encouragement in the earlier stages of the work, the first draft of which he saw as far back as 1912.

I desire to acknowledge here the profit which I derived from reading Mattson's *Etudes Phonétiques sur le Dialecte de Beyrouth*, a very valuable little book.

My thanks, also, to my colleagues, the Revs. E. E. Elder and C. C. Adams, of the American Mission, Cairo, for going over the whole book when ready for the press, and carefully checking its statements with their own experience and observations.

W. H. T. GAIRDNER.

CAIRO, *Christmas*, 1924.



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## CHAPTER I

### PRELIMINARY CONSIDERATIONS

To acquire a true pronunciation of any foreign language involves an entire revolution in our established habits of articulation. This is especially the case when the language to be studied is one, like Arabic, in which the pronunciation differs utterly from English and all other West European languages.

Every student must realize clearly from the outset that this revolution in speech habits must extend to the minutest particulars of pronunciation, and affects both vowels, consonants, and intonation. Even the apparent proximity of many of the foreign sounds to those with which we are familiar is really an added difficulty, for it makes it easy for us to stick to the familiar sounds through not noticing that they are different from the foreign ones.

The English student in particular must realize that he starts at a special disadvantage, when the language to be learned is Arabic. Compared with Arabic (and also some of the Continental European languages) the normal English method of articulation is characterized by a lack of energy. The lips and tongue do not perform such rapid or energetic movements in English as they do in French or in Arabic.

An important feature of English pronunciation, which is perhaps attributable to this lax method of articulation, is the feature often known as ‘gradation’, i.e. the reduction of vowels to a neutral sound ( $\emptyset$ ) in unstressed syllables.<sup>1</sup> Such reduction does not occur in classical Arabic, and but sparingly in colloquial; and special care on our part is necessary to avoid introducing such weakenings into these languages.

<sup>1</sup> Thus the words *and*, *from*, *the*, *of*, undergo gradation in the phrases *two and six*, *he comes from London*, *the King of England*.

Among other special difficulties we may mention here the existence in Arabic of a number of 'throat'-sounds which do not occur in English, and the fact that the Arabic vowels are 'pure', whereas most of the so-called long vowels in English are diphthongic. These and other sources of difficulty will be discussed fully in the subsequent chapters.

In regard to the difficulty arising from the English laxness of articulation it may be remarked that the student who has had lessons in voice-production and declamation will find his knowledge of considerable assistance in connexion with the learning of Arabic. It cannot be insisted upon too often that right breath-management and the vigorous use of the articulatory apparatus such as is aimed at in declamation are just what is necessary for ordinary Arabic pronunciation.

It is further necessary to have an ear intensely on the alert to detect the *intonation* of the language ; and so, to cultivate the faculty of *mimicry*. The word 'mimicry' is used advisedly : we need a stronger and more striking term than the usual word 'copy' or even 'imitate'. A lady once told the writer that it was not until she plucked up her courage to *mimic* her French friends (it seemed most impolite to do so, and she quite expected them to take offence) that her efforts to speak French were greeted with applause, and they exclaimed, 'Now that's more like it !'

Some people have the faculty of mimicry and are quite unaware of what their articulatory apparatus (tongue, lips, &c.) is doing when they are imitating strange voices or sounds. With others the faculty is less developed. It is in connexion with the development of this faculty that the science of *phonetics* is particularly useful. Phonetics is the science which deals with the actions of the articulatory organs ; by its aid we are able to give the student directions as to how these organs should be placed for the production of new sounds, how he may learn to get the organs into those positions, how to test the various shades of sound until just the right one is distinguished and fixed.

The object of this book then is to enable the student to supplement whatever natural mimicking power he possesses by that which he can cultivate from a knowledge of how

each sound is produced by the vocal apparatus. As soon as the student has acquired this knowledge, he will find that he can be experimenting and improving his pronunciation all day long. Phonetics is a science the experiment-laboratory for which is carried about by every one with him ; and thus whole ranges of vowel and of consonant sounds can be gone over and tested *sotto voce* as he walks or rides abroad or sits in his study alone. All such exercise sharpens the sound-distinguishing sense and practises the sound-producing muscles.

A few further general hints may be given here.

(1) Use the *eye* as well as the *ear*. Observe people as they speak, and watch the teacher as he enunciates. Watch particularly the movements of the lips, the manner and extent of the uncovering of the teeth, the visible movements of the tongue. Be sure to have in hand, during the early lessons, a small mirror, so that you can compare the movements of your own lips, tongue, and jaws with those of the teacher. In many cases where the movements of the tongue are ordinarily invisible the tongue positions may be ascertained by inserting the finger or by measuring with a small ruler.<sup>1</sup>

(2) Light is often thrown on the nature of Arabic sounds by observing the way in which an Arabic person speaks English. Such observations are particularly useful for learning to realize the differences between the Arabic vowel sounds and the similar English ones.<sup>2</sup>

<sup>1</sup> A small bone paper-cutter does very well for this purpose.

<sup>2</sup> The following is a good method of making the characteristic differences between similar sounds of different languages come vividly to light. Suppose the student is learning French and comes upon a French word that closely resembles, or perhaps at first seems to him identical with, an English word ; let him construct an English sentence containing that English word ; then let him request his French teacher to pronounce the similar French word when he says the English sentence, making a pause instead of the English word. Thus, if the English student pronounces incorrectly the vowel in such a French word as *peur*, let him pronounce ‘*The cats...on the hearth*’, requesting his teacher to insert the French word *peur* during the pause. The difference will then be glaring. In a similar way the student may be made to realize vividly the differences between such English words as *here*, *house*, and the similar German words *hier*, *Haus*, and between the English *man* and Arabic *man* (‘who’), &c.

(3) Speak out boldly and do not try to hide mistakes by mumbling the words. Speaking out well brings faults to the light of day and makes correction easier. George Borrow, who was a great practical linguist, said that in learning any new language he invariably spoke (1) loudly and (2) slowly. It is remarkable how often people attempt to follow exactly the opposite course.

(4) It is essential that the material collected in this book should be gone through with an Arab-speaking teacher, preferably a sheikh. The teacher should be regarded as a living phonograph who will translate the written examples of the book into audible, imitable sounds. It must be distinctly understood that this book is not intended to supplant oral instruction ; its object is to supply a method according to which such instruction should proceed. The book-work should be studied carefully before each lesson, and the sheikh should be turned on like a phonograph to exemplify the various points.

Not only the method but also the perseverance and determination to succeed must come chiefly from the student's side. Most oriental teachers start with a conviction (perhaps an unconscious one) that it is absolutely impossible for a European to acquire anything approaching a correct Arabic pronunciation. It is for the student to make up his mind to demonstrate the falsity of that fixed idea, one consequence of which is that the teachers are often satisfied with the feeblest approximations to the Arabic sounds. The best way for a student to ascertain whether he really pronounces a sound well or not, is to mispronounce it purposely from time to time during his lessons. If the sheikh appears to be as well satisfied with the intentional mispronunciation as he is with the attempt at the real sound, the student may be certain that his attempts at the real sound are still considerably wide of the mark ; and that his teacher needs some vigorous stimulating with regard to performing his duty properly.

## CHAPTER II

### THE ARABIC CONSONANTS IN GENERAL

*'Voiced' and 'Unvoiced'.*

THE Arabic consonants, like the consonants in other languages, fall into a series of pairs, in each of which pairs one consonant is 'voiced' and the other 'unvoiced'.

As this distinction is fundamental and important its nature must be clearly realized, and for this purpose it must be understood what, physically and phonetically, is meant by 'voice'.

Voice is produced by the *vocal chords*, which are a pair of elastic ligaments resembling lips, situated in the *larynx* (the upper part of the wind-pipe). They are placed horizontally from the back of the larynx to the front, where they meet in a node which in males can be felt from the outside of the throat, the familiar 'Adam's apple'. The space between the chords is called the *glottis*. The glottis is opened by separating the inner ends of the chords, a V-shaped aperture being thus formed. The air from the lungs, which is passed through this aperture when fully opened, is called *breath*. When the glottis is half-closed and the breath has to pass through the smaller aperture, the friction thus caused produces the sound called *whisper*.<sup>1</sup> But when the vocal chords are drawn close together and air from the lungs is forced between them, they are caused to vibrate very rapidly, and the vibrations produce the sound called *voice*. These vibrations can be felt by the finger, when pressed to the throat just under the node mentioned above.

It follows from this that voice is necessarily endowed with musical *pitch*. The pitch of the voice is made higher or lower by the tightening or relaxing, respectively, of the chords. Pitch is being constantly altered in speaking, just

<sup>1</sup> Whisper is of different kinds, and the 'false vocal chords', which are just above the true glottis, contribute to one of these kinds.

## 10      *The Arabic Consonants in General*

as much as in singing. The marked rises or falls in pitch which accompany certain syllables in continuous speech are often called *accent* or *tone*. (As the term 'accent' has also been used to denote *stress*, it is better to refer to such pitches as *tone* or *pitch-accent* or *musical-accent*.)

The *unvoiced-consonants* are those which are produced without the co-operation of voice : as f. But the *voiced consonants* cannot be produced without the co-operation of

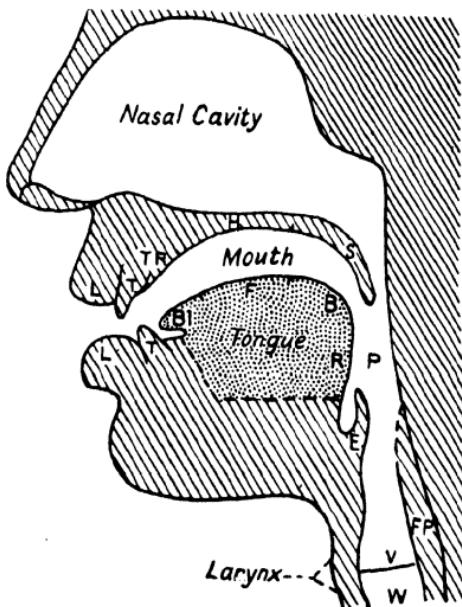


FIG. 1. The Organs of Speech.

B. Back of Tongue. Bl. Blade of Tongue. E. Epiglottis. F. Front of Tongue. FP. Food Passage. H. Hard Palate. LL. Lips. P. Pharyngal Cavity (Pharynx). R. Root of Tongue. S. Soft Palate. TT. Teeth. TR. Teeth Ridge. V. Position of Vocal Chords. W. Windpipe.

voice : in passing from fff.. to vvv.., for example, it will be found that what has happened is just *the addition of voice* (The quantity of breath passed through the glottis is at the same time reduced, as less is needed for setting the chords into vibration.)

This may be tested. (1) *Stop the ears* with the fingers and prolong a v. When this passes into f the humming sound (*voice*) immediately ceases. (2) For this reason it will be found that v can be sung, f cannot. (3) And if *the finger is*

pressed beneath the Adam's-apple node, it will be found that the vibrating ceases instantly when *v* passes to *f*. Similarly for the pairs *s* and *z*, and all the pairs which we shall study.

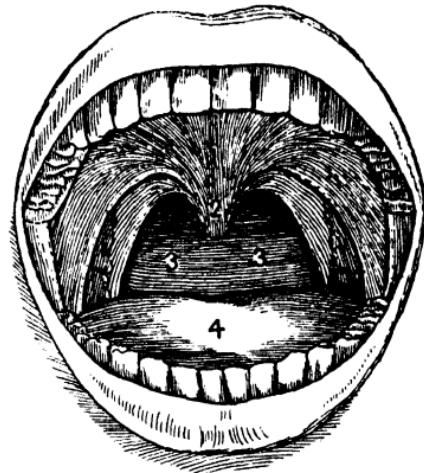


FIG. 2. The Mouth.

1. Soft palate.      2. Uvula.      3. Pharynx.      4. Tongue.

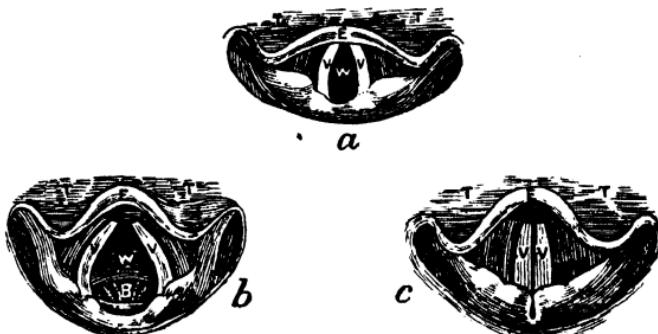


FIG. 3. The Larynx as seen through the Laryngoscope.

a. Gentle breathing.      b. Deep breathing.      c. Production of voice.  
T. Tongue.      E. Epiglottis.      VV. Vocal chords.      W. Windpipe.  
B. Bifurcation of windpipe.

Vowels in ordinary speech are all *voiced* as their name (*vocales*) denotes.

In *whispering*, what happens is that voice is eliminated, both from the vowels and the voiced consonants. The latter then become similar to their unvoiced correlatives, except

12 *The Arabic Consonants in General*

that less breath is still used for them than for their relatives. A whispered *v* or *z* resembles a very gentle *f* or *s* respectively.

The following are the pairs which are found in the *Arabic* consonants. They may be at once tried over with your pronunciation teacher in a preliminary way, before coming to the analysis of the sounds in the next chapter. The larger number of the pairs can be prolonged at will, in fact as long as the breath holds out, and these are therefore called 'continuants'. In the remainder a momentary action takes place, namely the release which terminates the stopping of the breath and of the consonant's specific sound. Such consonants are therefore called 'stop-consonants' or 'stops'. (This division into continuants and stops anticipates the more detailed classification of the next chapter.) The Arabic equivalents have been added above or below the corresponding Romic letters.

### *The Arabic 'Continuants':*

	ف	ث	س	ص	خ	ح								
Unvoiced:	- <sup>1</sup>	-f	θ	-s	s	- - -ʃ	-x	ħ	h					
Voiced:	w	m	-δ	ð	z	z <sup>2</sup>	l	t <sup>3</sup>	r	ʒ <sup>4</sup>	n	g	q	- <sup>5</sup>
	ع	غ	ن	ج	ر	ل	ظ	ل	ظ	ز	ظ	ذ	م	و

### *The Arabic 'Stops'.*

	ت	ك	ق	؟ or ؟
Unvoiced:	-	t	k	?
Voiced:	{ b	d	g <sup>7</sup>	-
	ج	ض	د	(or) ق

<sup>1</sup> Where one of a pair is left blank, this means that the correlative does not occur in Arabic, or does not occur normally. The most obvious absentees for this list are *p* and *v*.

<sup>2</sup> Only in the colloquials.

<sup>3</sup> Only (normally) in the name for 'God'.

<sup>4</sup> Only in Syrian colloquial.

<sup>5</sup> The voiced h (ɦ) is heard from some speakers in place of h.

<sup>6</sup> When this sound stands for *q*, as in Cairene colloquial, we shall represent it by *?*, i. e. with tail prolonged to the lower line.

## **? Upper Egypt, Sudan.**

<sup>8</sup> Only in colloquials.

## CHAPTER III

### THE CONSONANTS CLASSIFIED

IN addition to the division of consonants into voiced and unvoiced, they are classified fundamentally

- (a) according to the *manner* of their articulation,
- (b) according to the *organs* by which the articulation is effected.

All these classifications were well-known to the old Arab grammarians, the last section of whose works was a section on the phonetics of the consonants.<sup>1</sup> Their analysis is of value to this day, and its results are embodied in this book: for, apart from details, the Arabic sound-system has not altered in the centuries. This is true as between the 'classical' language of those times and the same language on the lips of modern speakers. But it is no less true as between this classical language and the Arabic colloquials.

(a) In classifying consonants *according to the manner of their articulation*, the Continuants of the preceding chapter are subdivided as follows:

- (1) *Nasal* consonants, in making which the breath escapes through the nose while the mouth passage is closed. Example, n.
- (2) *Lateral* consonants, in making which an obstacle is placed in the middle of the mouth, and the breath is free to escape on one or both sides. Example, l.
- (3) *Rolled* consonants (also called *Trilled*), which are formed by setting into vibration a slender elastic organ (specifically the tongue-point or the uvula), when held full in the breath-stream. Example, r.

<sup>1</sup> For a glossary of some important Arabic phonetic terms, see p. 107. These may prove useful in lessons from sheikhs acquainted with orthoëpy (*tajwīd*) as taught in the University of el-Azhar to-day. Orthoëpy, or the science of correct pronunciation, was the sole object of phonetics with the Arabs: they wished to standardize the way in which the Korān should be recited.

(4) *Fricative* consonants, made by forcing the breath through a very much narrowed orifice, the resulting sound being produced by the friction thus set up. Example f. N.B. Fricatives in which the friction is very feeble are often called semi-vowels: e.g. w, j.

The stop-consonants of the preceding chapter, from the view-point of this classification, are usually called

(5) *Plosive* consonants. Two parts of the organs of speech (e.g. the two lips) are held together and stop the breath. This action is the 'stop'. When the obstruction is released and the air rushes out, an explosion takes place, causing sound. Hence 'plosive'. Example, **b**.

(b) In classifying the consonants according to the organs which produce them, a complete phonetic order (which, it is hardly necessary to observe, is wholly independent of the English, or the Arabic, or the old Semitic order of the alphabet) is obtained. This order proceeds from front (the two lips) to back (the glottis), which constitute the two extremes between which all consonants are necessarily articulated.

This phonetic order is as follows : read from left to right.

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19
b	m	w	f	t	d	l	θ	ð	s	z	t	ð	t	ð	š	z	n	r
ر	ن	ظ	ص	ط	ل	ض	س	ذ	ث	ل	د	ت	ف	و	م	ب		
20	21	22	23	24	25	26	27	28	29	30	31	32						
ʃ	ʒ	j	j	k	g	x	g	q	ħ	ħ	?	(?)						
ش				ك	ي	خ	غ	ق	ح	ع	ه							

For convenience of reference the consonants are now given in the *Arabic* character and order, with their phonetic equivalents. Read from right to left.

أ ب ت ث ج ح خ د ذ ر ز س ش ص ض ط ظ ع غ	g ፻ ጥ t ጥ s z r ጥ d x ጥ j ተ b ?
(g)	(g)
ف ق ك ل م ن ء و ي	j w h n m l k q f
	(?)
	(g)

ANALYSIS OF THE CONSONANTS

<i>Class (according to place of articulation).</i>	<i>Explanation of the Term.</i>	<i>Manner of articulation.</i>	<i>Arabic consonants.</i>
Labial	Articulated by the two lips.	Plosive Nasal Fricative	Unv. Voiced. <b>b</b> <b>m</b> <b>w</b>
Labio-dental	Articulated by lower lip with <sup>1</sup> upper teeth.	Fricative	<b>f</b>
Dental	Articulated by point of tongue with upper teeth.	Plosive Lateral Fricative •	<b>t</b> <b>d</b> <b>θ</b> <b>ð</b> <b>s</b> <b>z</b>
Alveolar (velarized)	Articulated by point or blade <sup>2</sup> of tongue with teeth-ridge (alveolum), together with the raising of the back of tongue towards the soft palate (velum).	Plosive Lateral Fricative	<b>t̪</b> <b>ð̪</b> <b>t̡</b> <b>ð̡</b> <b>s̪</b> <b>z̪</b>
Alveolar	Articulated by point or blade of tongue with teeth-ridge.	Nasal Rolled Fricative	<b>n</b> <b>r</b> <b>ʃ</b> <b>ʒ</b>
Palatal	Articulated by front of tongue with hard (i.e. front of the) palate.	Plosive Fricative	<b>j</b> <b>j</b>
Velar	Articulated by back of tongue with soft (i.e. back of the) palate (velum).	Plosive Fricative	<b>k</b> <b>g</b> <b>x</b> <b>g̪</b>
Uvular	Articulated by extreme back of tongue with velum at the uvula.	Plosive	<b>q</b>
Pharyngal	Articulated in the pharynx (i.e. the passage below the uvula and above the larynx).	Fricative	<b>h̄</b> <b>q̄</b>
Glottal	Articulated in the glottis.	Plosive Fricative	? <b>h</b>

<sup>1</sup> The word 'with' must be understood to include both contact and approximation.

<sup>2</sup> The blade is the part of the tongue just behind the point.

## CHAPTER IV

### THE CONSONANTS DESCRIBED

#### *The Labials.*

1. **b** Formed as in English. English students must be careful not to half-unvoice this sound when *initial*. The old Arabs were careful not to unvoice it when *final*, giving it a half-vowel to ensure voicing. But in colloquial it is partially or wholly unvoiced in this position when succeeding another consonant.<sup>1</sup> Exx.: bint, hab.
2. **m** As in English. Exx.: man, fam.
3. **w** Formed as in English, except that more care should be taken over the rounding and protruding of the lips, especially when final, as aw. In the colloquial the less vigorous articulation of this combination reduces aw to the diphthongal au. Exx.: wizz, law. See photograph, p. 32, Fig. 7.

#### *The Labio-dental.*

4. **f** As in English. Ex.: laff.

#### *The Dentals.*

- 5, **t, d** These are true *dental plosives*: that is to say the tongue-blade does not, as in English t, d, come into contact with the alveolum or gum behind the upper teeth, but with the upper teeth themselves. The tongue-tip is turned down and can often be seen through the interstices of the teeth. See photograph, p. 16, Fig. 1.

<sup>1</sup> It then becomes a gentle p. Nevertheless Arabic people experience considerable difficulty in pronouncing ordinary p-sounds, and are under the impression that the consonant does not exist in Arabic. See p. 53.



## MOUTH POSITIONS

SET I. The Consonants **t**, **s**, **z**, **l**,



FIG. 1. [t]

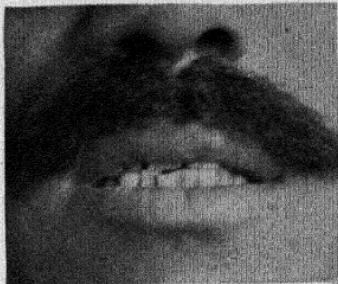


FIG. 2. [s]

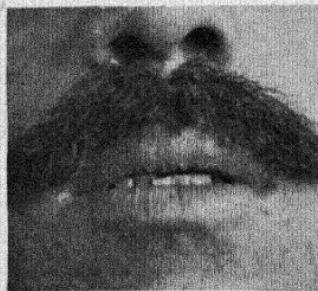


FIG. 3. [z]



FIG. 4. [l]

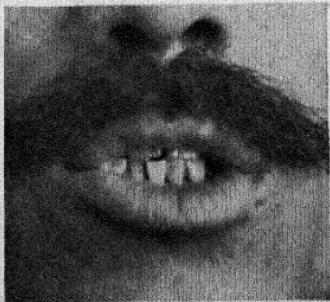


FIG. 5. [ʃ]

Secondly, the contact is loose, not tight. The blade of the tongue is removed very gently as the air is released with a marked hiss. (This is called in Phonetics 'affrication'.) Arabic *td* are more strongly affricated than the normal English consonants. The hiss is most marked in closing a word.

These two *vitally-important* considerations result in sounds entirely different from the corresponding English ones.

7, l, t<sup>1</sup> The usual Arabic *l* is formed as follows. The 14. tip of the tongue touches the upper teeth, the edges being pressed all round the teeth, while the front of

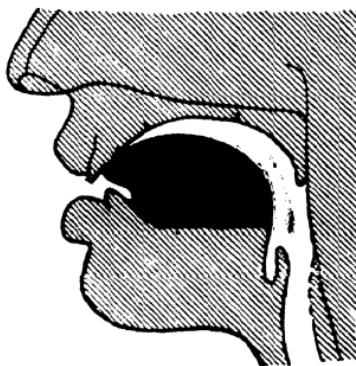


FIG. 4. Dental ('clear') *l*.

*the tongue is simultaneously raised* in the direction of the hard palate. The air-passage being thus closed in the centre, the air escapes on one or both sides of the tongue (hence the term 'lateral').<sup>2</sup> See photograph on p. 16, Fig. 4.

This variety of *l* is often called 'clear'. Its characteristic 'clearness' depends, it is most important to note, on *the raising of the front of the tongue and the depressing of its back part*.

Though the 'dark' variety of this consonant (*t*) belongs to the alveolar group, it is necessary to discuss it here, in

<sup>1</sup> It is convenient to discuss these two sounds together.

<sup>2</sup> According to the old Arab phoneticians it escaped normally on the left side. They say that in some speakers it escapes on the right. And one of them carefully records that in the case of the Caliph Omar (Qumar) it escaped on both sides!

close connexion with l. For t̪ the tip of the tongue comes back, and now touches the teeth-ridge, the area of contact also being reduced : and at the same time the *back of the tongue is raised towards the back of the soft palate or velum.*

The distinction between clear l and dark t̪ is a source of serious difficulty to some English, and still more to nearly all Scotch and American students. English people ordinarily, but by no means universally, use a clear l before vowels, but a darker t̪ before consonants and finally. Thus the words *leave, feel, field, little* are very generally pronounced li:v, fl:t̪, fl:ld, litt̪. On the other hand many Scotch and

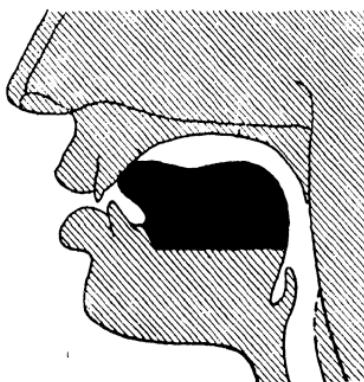


FIG. 5. Alveolar ('dark') t̪.

most Americans use a dark t̪ everywhere, though perhaps not quite so velarized a one as t̪ in Arabic *pt̪r̪b:h* 'Allah'. It is therefore absolutely necessary for each student to ascertain exactly how he pronounces his own l, in order that he may know what to avoid and what to acquire in pronouncing Arabic l and t̪. It is worth any trouble to get Arabic l correctly (the other gives few people any trouble), for it is incessantly occurring, and to turn it into t̪, as unfortunately is habitually done by too many, is peculiarly offensive to Arab ears, as appears from the way this particular mistake is singled out for caricature.

Those who use t̪ normally should realize that they will have great difficulty in pronouncing Arabic clear l when it is *final or followed by a consonant*; e.g., fl:l 'elephant,' filt 'I carried': or even as in balad 'country'. The sound is

best acquired by placing the tongue in the *i*-position, pressing the edges to the front teeth and then prolonging an *l*-sound. When once a good clear *l* can be pronounced it is necessary to practise it assiduously in different combinations, e.g. *il*, *el*, *al*, *ul*, *ilt*, *eld*, &c.

The only place where *t* is recognized by the Arabs themselves as occurring in Arabic is in the Divine Name 'Allah' (except when *i* occurs as first vowel). Thus, *tti:p:h*, *utti:p:h*: but *lilla:h* 'to God.' But actually it frequently occurs in words where *l* is influenced by neighbouring velarizing consonants (see next section): e.g. *ṭt̪r̪b* 'a request', where *t* influences the next three phonemes and turns *l* into *t̪*; *m̪t̪r̪ti:* 'Maltese', where the influence is regressive. And so *jusṭr̪b* 'he is crucified' (*t* influenced by *s*). In ultra-careful reading the above words would doubtless be sounded *ṭtolab*, *juslab*.

When *l* is final and succeeds a consonant, it is usually unvoiced in Egyptian colloquial. The character for unvoiced *l* is *l̪*. (The apparently difficult Welsh 'll' is simply *l̪* greatly strengthened by increased breath pressure.) In Syrian such words are pronounced with voiced final *l*, in fact a distinct vowel is often inserted between the two consonants. Ex.: Egyptian, *rīq̪l*, foot; Syrian, *rīq̪l*, *rīgel*, or even *rīge:l*. Exx. of *l̪*—*laḍḍ*, *lidd*, *lubb*, *jild*, *?alf*, *nult*.

8, θ, ð θ and ð are the interdental fricatives (θ being 9. breathed and ð voiced). In pronouncing them the tip of the tongue is placed between the slightly opened teeth. θ and ð are the sounds of *th* in the English words *thin* and *then*. They occur in literary Arabic but not in the colloquials. In the colloquials they have passed into *t* (or *s*) and *d* (or *z*) respectively.<sup>1</sup> Exx. : *θamm*, *damm*, *baθθ*, *ʃad*.

10, s, z The most notable difference between these 11. Arabic sibilants and the corresponding English ones, is that in Arabic the hiss is very much stronger and more sibilant than in English. So weak and indeterminate does our hiss often appear to Orientals that pronunciation teachers often annoy their pupils by accusing them of having

<sup>1</sup> See Appendix, p. 31.

made θ instead of s. Similarly in z the buzz is stronger and clearer in Arabic than in English.

It is not possible to describe the exact position of the *tongue-point* in making this strong hiss. It will approximate to the speaker's natural s, but in such matters the differences are fractions of millimetres. Each student must experiment until he recognizes the exact position in which he can produce the clean, clear sibilance characteristic of Arabic s and z. But the position of the *upper lip* is also very important. It is lifted clear of the upper teeth, which are thus disclosed very much more markedly than is the case of English s, z. See Fig. 2, p. 16.

Exx. : sann, zaff, mass, hazz.

### *The (velarizing) Alveolars.*

These are a group of consonants, t, ḍ, ṭ, ḥ, s, z, which differ from t, d, l, ḥ, s, z (respectively) after the fashion already described under l, ṭ: that is to say, the tongue-point is now *alveolar*, and *the back of the tongue is raised towards the back of the velum*,<sup>1</sup> i.e. the extreme back of the palate. The tongue feels as if it 'fills the mouth'. This velarization was described by the old Arab phoneticians as a 'lidding'<sup>2</sup>—they said that the tongue seems to fill the cavity above like a lid.<sup>3</sup> When by experiment the student becomes conscious of the exact movement of the back of the tongue all these six consonants may be easily deduced from their correlatives. It will only be necessary to give one or two additional points of information below.

12. t, ḍ<sup>4</sup> The articulation of the tongue-point being 13. t, ḍ alveolar, it is no longer seen between the interstices of the teeth. The upper lip, as with all their

<sup>1</sup> Compare Fig. 4 with Fig. 5.      <sup>2</sup> Ar. ʔitbaq.      <sup>3</sup> Ar. ḫtbaq.

<sup>4</sup> Original Arabic ḍ was very differently pronounced and still is so in Arabia and Mesopotamia. It was pronounced *laterally*, against the (left) side teeth, with strong affrication. [This combination of velarizing with affrication (?) and lateralizing) doubtless characterized the correspondent Hebrew consonant ְׁשׂ which is usually transliterated ts.] It was this sound, not ḍ, that the Arabs considered so difficult that they denied to foreigners the ability to pronounce it: and therefore called themselves 'The people who speak with خ'.

consonants, is laxer and more drooped. Exx.: *troll*, *droll*, *bott*, *fodd*.

14. **t** See above under l.
15. **ð** The velarized correlative of ð. In Egypt it is practically only heard in Koranic reading, being otherwise replaced by z, even in speaking classical. But further east it is commonly heard. Exx.: *ðunn*, *lðð*.
16. **s, z** The velarized correlations of s, z. Note also carefully that the upper lip is *not* lifted as with s and z. It droops, or the lips are slightly rounded. Exx.: *söff*, *zönn*, *lisz*, *lpzz*. See photograph on p. 16, Fig. 3.

### The Alveolars.

18. **n** As English n. Some English people produce a very imperfectly nasalized n, which sounds as if the speaker had a cold. This must be carefully avoided. Exx.: *nam*, *fann*.

### Rolled r.

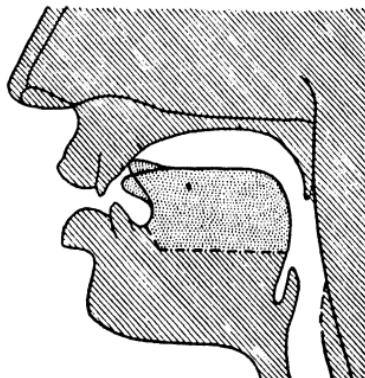


FIG. 6. Rolled r.

19. **r** r is an alveolar rolled consonant, i.e. it is formed by a rapid succession of taps of the tip of the tongue against the teeth-ridge (Fig. 6). The Arabic r is identical in formation with the Scotch r, but it is not so prolonged: two taps of the tongue is sufficient.

The ordinary Southern English r<sup>1</sup> is unrolled, and the

<sup>1</sup> Denoted phonetically by x, when a special symbol is required. It is only at the beginning of a syllable that English letter r represents

acquisition of rolled r by those who only use an unrolled r sometimes requires considerable practice. Rolled r may be acquired by starting from unrolled r and pronouncing it with great force and with sudden jerks of breath, trying all the time to keep the tip of the tongue as loose as possible. Many students find it easier to roll voiceless ɹ first.

Other well-known exercises are to pronounce tədə:tədə:tədə:... or gədə:gədə:gədə:... with gradually increasing speed ; when pronounced very fast they tend to turn into tra:tra:tra: . . . , gra:gra:gra: . . . with a single flap r. When the mechanism of single flap r has been acquired, the sound may be extended to a fully rolled r.

Students are specially warned against using the variety of unrolled r known as 'inverted' or 'retroflex' r. It is a variety in which the tip of the tongue is curved back towards the hard palate. It may be observed in the American and South-West of England pronunciation of words in which r does not commence a syllable, as *far, farm, work*.<sup>1</sup>

When rolled r has been mastered, the student must be careful to use the sound properly in connected speech. It is particularly necessary to pronounce it distinctly when a consonant follows or when it occurs at the end of a word.

As we saw in the case of l, r is found unvoiced, but still rolled, in Egyptian colloquial when final and preceded by a consonant, e.g. sitr, curtain.<sup>2</sup> In Syria it is voiced, or a short neutral vowel is inserted between the two consonants.

Exx. : røff, marr, fard.

It is not too soon to warn English speakers that Arabic r has no lengthening influence on the preceding vowel. In the two above words marr, fard, for example, the a is quite short.

a consonant at all. In the word 'farm' for example, it indicates a mere prolongation of the vowel.

<sup>1</sup> Some phoneticians deny that this 'cerebral r' is a consonant at all. These hold that it is a mere modification of the preceding vowel.

<sup>2</sup> Unvoicing of r (or R) occurs in French under similar circumstances, e. g. in *quatre, coffre*, when final.

20, ʃ, ʒ **ʃ** and **ʒ** are alveolar fricatives in which the tip  
 21. ʃ, ʒ of the tongue is a little further back and the front of the tongue more raised than for **s** and **z**. **ʃ** is breathed and **ʒ** is voiced. The latter is only heard in Syria.<sup>1</sup>

**ʃ** is the English sound of *sh* as in *ship*; **ʒ** is the medial consonant in *pleasure*. See p. 16, Fig. 5. Exx.: **samm**, **bass**.

### The Palatals.

22. j This is the voiced plosive formed by raising the front of the tongue so as to touch the hard palate, midway between the contact-points of **d** and **g**: for which reason, and because it is the stop-sound corresponding to

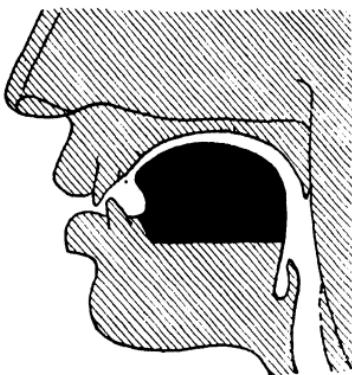


FIG. 7. **j**



FIG. 8. **j**

fricative **j**, it sometimes sounds to the ear like *dy*, sometimes like *gy*.

It might be conjectured that *this* is the original Arabic consonant. It is variously replaced in different parts of the Arabic-speaking world, the varieties ranging from **d** in front to **g** back. This is intelligible, as **j** is exactly central, and, as we therefore conjecture, original. In Cairo and Lower Egypt it is replaced by **g**; in parts of Syria by **ʒ**.<sup>2</sup> In the literary language (generally speaking) by **dʒ**.<sup>3</sup> In remoter parts of Upper Egypt (and in Nubia) by **d**. It is in the

<sup>1</sup> In Egypt only as part of the group **dʒ**, see below.

<sup>2</sup> French **j** in *jeu*: in English as **z** in *azure*.

<sup>3</sup> English **j** in *jam*. Correlative to this change from **g** to **dʒ** is the change from **k** to **tʃ** in some countrified districts of Egypt and Palestine.

Soudan and Upper Egypt generally that *j* itself is heard. Thus the Arabic word for army is *ge:s* in Cairo, *je:s* in Upper Egypt and Soudan, *ʒe:s* in Syria, *dʒe:s* (or more strictly *dʒajʃ*) in the Classical, and *de:s* in the remoter districts. It will be seen that these variations form an intelligible series.

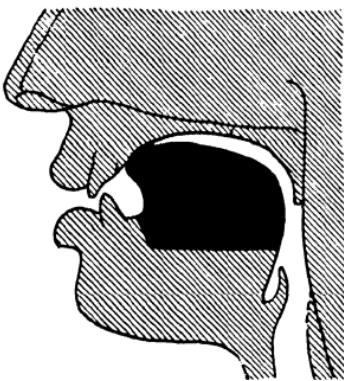


FIG. 9. *dʒ.*

Throughout this book *j* will be uniformly written for the classical, *g* for the colloquial, consonant (*ȝ*); and it will be for the student to pronounce the variety that he chooses.

23. j As English *y* in ‘yes’. In pronouncing *j* the front of the tongue is raised towards the hard palate, leaving only a very narrow space for the escape of air. The tongue position is higher than that of the vowel *i*, just high enough to cause friction as the air passes through the narrowed orifice, though the friction and the resulting consonantal sound are so weak that this sound is often called a semi-vowel. Analogous circumstances are observable in the case of the other semi-vowel *w* and its correlative *u*. It is at these two points, therefore (*j-i* and *w-u*), that *consonant* passes into *vowel*. (See also p. 32.)

Just as we saw *aw* is often weakened in the colloquials into the diphthong *au*, so *aj* becomes *ai*. When it is necessary to produce *aj* and *not ai*, the tongue must be sharply raised to the consonantal position so that a definite *j* is produced. Exx. : *jad, bajn, lajj.*

## The Velars.

- 24; **k, g** The tongue positions are as in English. Arabic  
 25. **x** **g** **k** is strongly affricated (see p. 17) when followed by a vowel, and notably when final.

For **g** see under **j**. Exx. : **kaff, fakk, gass, lagg.**

26. **x** If the syllables **ik, ak, uk** (as in English *hook*) be pronounced in succession, and the point of contact in the soft palate carefully noted in each case, it will be found that it recedes from front to back, being farthest back at **uk**. If the student then causes the tongue to approach any of these **k**-positions, but, before contact occurs, forces

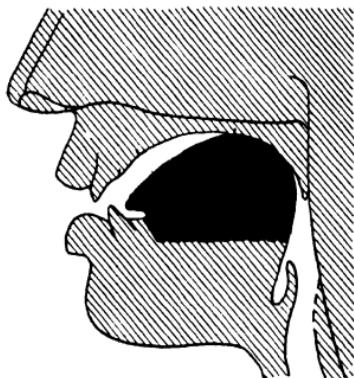


FIG. 10. **k.**

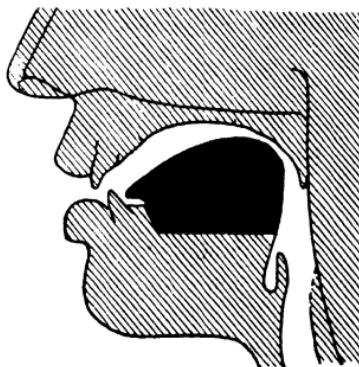
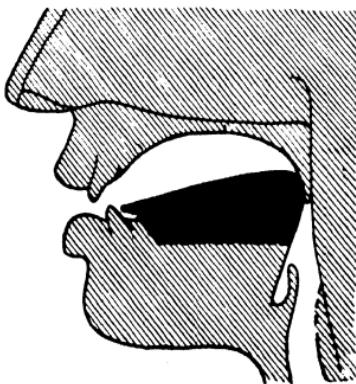


FIG. 11. **x g.**

the breath through the narrowed orifice, **x** will result. The result is as if one clears one's throat very far forward. When the student can produce the sound in isolation, he must practise it in different combinations, and more particularly with a vowel following. English-speaking students must be careful to avoid making complete contact of the tongue with the palate, which would produce **k** or sometimes a combination **kx**—a bad mistake. The sound is the same as the German *ch* in *ach* (but not the *ch* in *ich*, for this *ch* is, except in German Switzerland, a palatal fricative, the unvoiced correlative of **j**). The 'scrape', which is an *essential* of Arabic **x**, is due to agitation of the soft extremity of the velum by the breath forced through the narrow orifice.

Exx. : **xuð, duxt, muxx.**

27. **g** This voiced consonant is the nearest voiced correlative to **x**, but it is not an exact correlative in Arabic, for *no velar 'scrape'* is heard. No attempt, therefore, should be made to articulate it like the guttural German **r**. Rather is it to be identified with the North-German soft **g** in *wagen*. If the student can pronounce the **ch** in Scotch *loch* correctly (*not* with velar scrape) and then voices that fricative, **g** results. Another plan is to think of the sound **g**, but to pronounce lazily, so that the contact is not quite complete. Or listen to a very young baby saying *ghoo* (*gu:*). Exx.: **gad**, **fugl**, **sabag**.

*The Uvular.*FIG. 12. **q.**

28. **q** If the series **ik**, **ak**, **uk**, is taken another stage further back, contact is made at the very extremity of the soft-palate and **q** results. To the English ear **q** is a retracted variety of **k**, but to Arabs it is virtually as different from **k** as **k** is from **t**, for in Arabic—as in Hebrew also—words distinguished solely by **q** or **k** bear wholly different meanings. The sound is replaced in most of the colloquials, e.g. by **?<sup>1</sup>** in Cairene, **g** in Upper Egyptian and Sudanese, and a very energetic **?** in N. Syria. In Egyptian colloquial the sound

<sup>1</sup> i.e. the glottal stop, see no. 32 below. Where the sound stands for an original **q** it will be represented by the longer-tailed **?**: otherwise, by **?**.

q is not heard except in the word **qurʔa:n Korān.** Exx.: **qad, daqq.**

*Pharyngals.*

29. **ḥ** This is a pharyngal unvoiced fricative, formed further back and lower down than **x**, *and entirely without velar vibration.* This point is vitally important, for the least suspicion of ‘scrape’ turns **ḥ** into **x**, a change which may change the meaning of an Arabic word into one that is utterly—sometimes disastrously—different. (It is probable that in forming it the epiglottis descends, leaving only a narrow passage past the ‘false vocal chords’, through which the air is forced.)

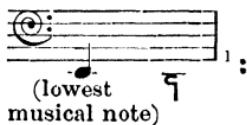
We are faced with two difficulties in regard to the two pharyngals **ḥ** and **ṣ**. In the first place it is very difficult to observe the formation of the sounds, and in the second place the knowledge of the manner of their formation is not of much help to the learner owing to the difficulty of feeling and controlling what goes on in the pharynx. The difficulties are even greater in the case of the sound **ṣ**, which will be described next.

**ḥ** may be learned by observing that it is practically the same as what is known as ‘stage-whisper’ in English. All the student has to do is to put his mouth into the position of one of the opener vowels, preferably the sound **v**: as in *saw*, and whisper this vowel as strongly as he can. Another method is to pronounce an ordinary **h** as in *hot*, prolong it, and try to tighten the pharynx during its production, increasing the expulsion of air at the same time.

The sound **ḥ** is by no means difficult to pronounce by itself, but requires practice to be able to put a vowel after it, and still more to put a vowel before it. It is necessary to practise very slowly at first, pronouncing **ḥ** (as directed in the preceding paragraph) and then a vowel, say **a**, quite separate from it. Then the two sounds must be gradually brought together, thus: **ḥ—a, ḥ—a, ḥ·a, ḥa.** Similar exercises must be practised with other vowels, and with vowels preceding the sound **ḥ.** Exx.: **ḥann, laḥḥ.**

30. [1] is generally regarded as the voiced correlative of  $\text{h}$ , and this is partially true, for if  $\text{g}$  is unvoiced,  $\text{h}$  is found to result. But in voicing  $\text{h}$ , it will be found that the general tenseness in the pharynx is notably increased, and it is probable that there are other physical modifications also. The student should try voicing  $\text{h}$  first. He will find that the voice-pitch which naturally results is a very low one, resembling a sort of growl rather than a musical note. In fact the following direction has been suggested: 'Sing down to your bottom note—and then one lower.' The sound that

results is the basis of the  $\text{g}$ . Thus (e.g.)

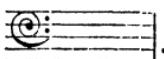


and so the following exercise (on *ah*) may help in the production of this consonant:



Thus, in passing to  $\text{g}$  from a preceding vowel the voice has to descend rapidly, often through more than an octave, and is cut off at its lowest pitch. If a vowel follows, the pitch begins at its lowest and rises quickly, through a similar interval, to normal vowel pitch. Exx.:

When  $\text{g}$  is final and preceded by another consonant (as in *man* $\text{g}$  'prevention') a hardly audible grunt is all that is produced, being merely a momentary touch below the lowest note the voice is capable of producing, thus



The consonant  $\text{g}$  is not necessarily an ugly sound. On the contrary this momentary lowering and raising of the pitch of the voice when  $\text{g}$  occurs between vowels produces

<sup>1</sup> Women speak, on an average, about a 'sixth' higher than men.

a liquid gurgling sound, which, if properly executed is quite the reverse of unpleasing. Final **q̄** is harsher to the European ear. When shouted in anger or excitement, the consonant may have an ear-splitting effect which carries long distances.

The student may try eliminating voice from **q̄**; **ħ** should result, if at the same time the force of the breath is increased. It is worthy of note that **ħ** is sometimes substituted for **q̄** in Egyptian colloquial, when followed by an unvoiced consonant, e.g. *bitaħti* ('mine') for *bitaq̄ti*.

Exx.: **q̄ali**, **maq̄a**, **q̄an**, **daq̄**, **manq̄**.

### *The Glottals.*

31. **h** h is the sound produced when the glottis is wide open, the pharynx uncontracted, and the mouth in the position for any vowel-sound.

All varieties of **h** have one feature in common, namely, the wide-open glottis and pharynx. For this reason it is customary to designate **h**-sounds by the term 'glottal fricative', and it is interesting to notice that it was classified by the Arabs as among the glottal sounds.

It is possible to produce a voiced consonant corresponding to **h**. The phonetic sign for it is **f̄**. It is formed by causing the vocal chords to vibrate as for voice, but by using a larger quantity of air than is necessary for voice only; the superfluous air produces a certain friction in the glottis which can be heard in addition to the voice. The effect is that of a kind of groan. The normal **h**-sound in English is unvoiced, but voiced **f̄** is sometimes used between vowels, as in *comprehend*. In Arabic, too, **f̄** may be heard as variant of **h**. Thus *duhn* or *dufn* ('oil') are alternative pronunciations.

The effect of voiced **f̄** is particularly noticeable (if used at all) in final position, or when followed by a consonant, as above. Both **h** and **f̄** are difficult for English people to pronounce when they occur in final position, or when followed by a consonant, since they do not occur in English in these positions. The best way of practising such syllables as *ah*, *uh* is to imagine that a vowel is going to follow: thus the student may start from *aha*, *uhu*, *ihi*, and gradually diminish the length of the second vowel until it disappears entirely. Exx.: **hadd**, **sph**, **bih**, **fahm**, **wagh** (*wajh*).

32. [?] ? is the plosive consonant produced by completely closing the vocal chords and then suddenly separating them. It is often called the ‘glottal stop’. From its nature it cannot be voiced: for it is impossible *simultaneously* to produce an explosion, *and* a vibrating, from the vocal chords.

The glottal stop is prefixed by many English speakers to words which are generally considered to begin with vowels, particularly when the vowel is strongly stressed. Thus many would prefix it to the word *our* in the sentence ‘It wasn’t *our* fault’, if the word is pronounced with emphasis. The sound may likewise be observed when a person pronounces the names of the English letters *a, e, i, o*, rapidly and staccato, one after another; the ? has the effect of separating the vowels from each other. This is what was meant by the old term ‘hiatus’ in this connexion.

The sound is easy enough to make by itself or when followed by a vowel. In Arabic it can equally occur before a consonant, and finally. When initial it is considerably weaker than in other positions.

The glottal stop is used as a substitute for medial t (as in *water, fortnight*) in many English dialects, including those of London, Edinburgh, and Glasgow. An exaggerated ? is the explosive sound heard in coughing; a ? might, therefore, be described as a very slight cough.

In French it is seldom heard, words like *âme, on* (i. e. those which ‘begin with a vowel’) being pronounced with open glottis (the ‘smooth breathing’ of Greek). In German, on the other hand, words which ‘begin with a vowel’ in reality begin with a very vigorously pronounced consonant, namely ?: e.g. ?*alt, an, &c.* The same is usually the case in English, though the plosion is much less noticeable in English *an* than in German *an*.

It follows from this that in Arabic (as in Hebrew, where ? is the ‘aleph’) no word begins with a vowel. Words written in English letters like *akbar, abu*, are really pronounced ?*akbar, ?abu*, but with weak plosion, as in English.

The sound ? is known to the Arabs as *hamza* (‘compression’, i.e. of the larynx), or more fully *hamzatu l qvtfq*

'the hamza of cutting' (i.e. separating), because of the 'hiatus' made by the closing of the vocal chords and the stopping of voice and breath. This Arabic description of the sound suggests a final hint of great practical importance, namely, that wherever ? occurs, voice and breath must be entirely 'cut off' for a moment. For example, ?al ?ab 'the father', can only be prevented from passing into ?al\_ab, by entirely cutting off voice and breath after ?al. Exx.: ?ab, la?, bad?.

## APPENDIX (see p. 19).

*On the change, in colloquial, of*

θ > t or s

ð > d or z

ð̄ > ð or z̄.

It is rather puzzling, and an exception to the laws which usually obtain in such cases, that Arabic interdentals undergo change in colloquial along two parallel and alternative lines, and become (a) dental-plosives or (b) sibilants. The explanation is probably this:—the true spontaneous change was to dental-plosives; the sibilants being probably the result of an attempt to classicize, i.e. to imitate the interdentals of literary Arabic, on the part of semi-educated people. This explanation is supported by an observation of two constant facts: that, *within the same root*, the words with sibilant change are less common and more literary than those with plosive change; and that the more countrified the speech the more the former gives way to the latter. Exx.:—

<i>Classical root</i>	<i>Sibilant change</i>	<i>Plosive change</i>
✓ ðhr	z̄p:hir ('brilliant'), but ðv:hir (a place-name)	
✓ ðlm	z̄ulm ('oppression') ,,, ðvlma ('darkness')	
✓ θnj	sanna: ('second a motion') ,,, ta:ni ('2nd')	
✓ θlθ	sa:lu:s ('Trinity') ,,, ta:lit ('3rd')	
	musallas ('triangle') ,,, tala:tə ('3')	
✓ θmn	sami:n ('precious') ,,, taman ('price')	
✓ ðnb	zanb ('sin') ,,, danab ('tail')	
✓ ðjl	tazji:l ('appendix') ,,, de:l ('tail')	
ha:da: ('this') > ha:ze in reading ,,, da in speech		
da:lik ('that') > za:lik ,,, da:k ,,,		

## CHAPTER V

### THE ARABIC VOWELS IN GENERAL

WE have already seen, in discussing ‘voice’, that voice is the basis of all vowels, as it is of some consonants (p. 11). Further the *articulation* of the vowels, just as of the consonants, is due to the different positions of the tongue and lips, which modify the voiced breath-stream, as it passes from the lungs into the air, by creating for them resonance-chambers of different sizes and shapes.

It is possible to unvoice vowels. When this is done they cease to be vowels in the true sense of the word, but the tongue and lip positions remain the same, and the essential vowel-differences, caused by the different resonance-chambers, remain unaffected by the absence of voice. Indeed, the quality of vowels may best be tested by whispering. Students are recommended, for instance, to whisper the sounds i, a, u, observing (1) the movements of tongue and lips, and (2) the pitch-characteristic of each sound ; it will be found that the pitch clearly descends from i through a to u.

#### *From Fricative Consonant to Vowel.*

In the preceding chapter we noted that at two points consonant passes into vowel. One of these is where the palatal fricative j is slightly lowered, so that the friction made by the air passing through the orifice is gradually reduced to zero, and the vowel i results. This is one of the two extreme or ‘narrow’ vowels. The other is u. In an allusion to this vowel in the previous chapter we were only considering its *lip* articulation, which approximated to that of the semi-vowel w.<sup>1</sup> But its *tongue* position must now be noted. It is velar. The back of the tongue is raised till it approximates to the g position, but is kept just low enough to allow of friction being reduced to zero, when u results.

<sup>1</sup> In some languages j and w are not recognized as consonants at all, and are spelt as vowels : e. g. Fr. *ouest*, *ouadi*.

## MOUTH POSITIONS

### SET II. The Vowels (normal values)

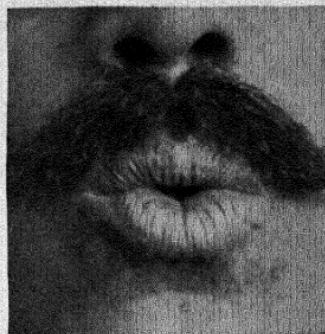


FIG. 6. [u]

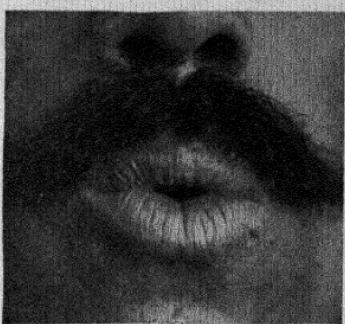


FIG. 7. End of Arabic diphthong [au] ([aw])

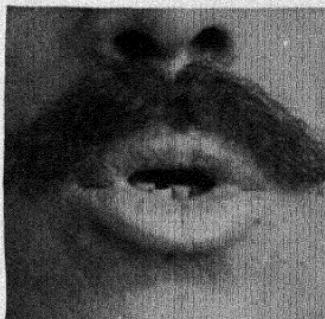


FIG. 8. [o]

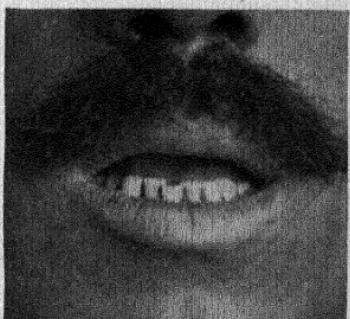


FIG. 9. Arabic [a]  
(normal value)

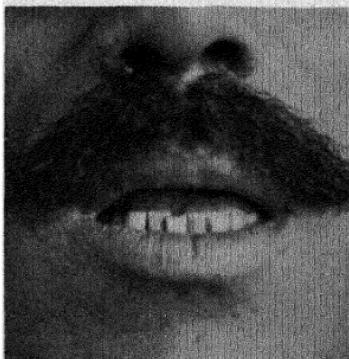


FIG. 10. [e]

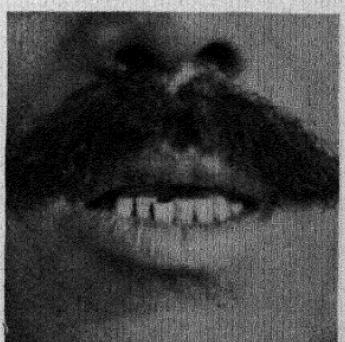


FIG. 11. [i]



This high-tongue position is not so easy to test by feeling as is the case with i; but with care it can be satisfactorily tested.

In i and u, therefore, we have the two extreme, or narrow, vowel-positions, the raised part of the tongue in i being the *fore* part, in u the *back*. If the tongue is *gradually lowered* from the *first* position, a series of vowels called 'front' vowels is obtained, the principal (Arabic) ones of which are denoted in this book by the characters e and a. If the tongue is gradually lowered from the *second* position a series of 'back' vowels is obtained, of which those that occur in

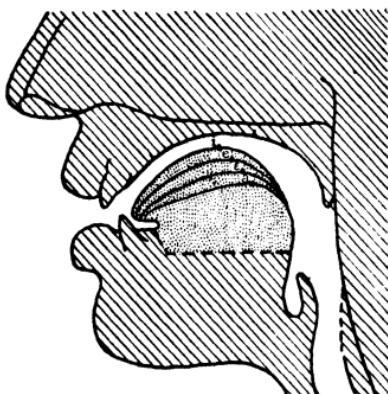


FIG. 13. Approximate tongue-positions of the front Cardinal, Vowels i, e, ε, a.

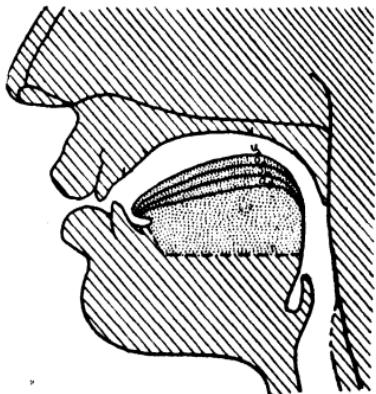


FIG. 14. Approximate tongue-positions of the back Cardinal Vowels, a, o, o, u.

Arabic are denoted by the signs o and u. If the raised part of the tongue is *central*, a series of *vague* vowels is obtained, of which those that occur in Arabic we denote by the signs ā<sup>1</sup> and ē. Finally, when the tongue lies as low as possible and the passages are made as open as possible, the open a results. Thus a, i and u are the three extreme and fundamental vowels, and might be diagrammatized as a sort of inverted triangle, with apex low at a, and raised base i-u. The other vowels would thus be arranged along the sides a-i and a-u, or up the middle.<sup>2</sup>

<sup>1</sup> We shall nevertheless abandon the diacritic dot as superfluous, for reasons given on p. 87.

<sup>2</sup> For a more precise schematization, see p. 88, and the diagram there given.

Vowels have a secondary lip articulation. Open **a** is accompanied by wide *open* lips; the narrower vowels **i** and **u** by an opening which is as *narrow* as possible, with this difference, that in the case of **i** the lips are slightly *spread*, in the case of **u** notably rounded (as in the position of **w**). (These particular combinations of lip- and tongue-positions are not the only possible ones. But they are the natural and the usual ones, and they are the ones universally found in Arabic.) See the photographs on p. 32.

This phonetic and physical fact of three fundamental vowel positions is reflected in the very structure of the Arabic language and character: for the three cases of that language are inflected by means of these three vowels; and, in the character, signs are provided for these three alone. The different varieties of **a**-sound (**o**, **a:**, **à**, **a**) are not recognized by the Arabs as having any significance in Arabic: and **o** and **e** are not recognized, because they do not occur in the classical, but are merely colloquial correspondents to the diphthongic **aw** and **aj** respectively. But since the subject of this book is the *phonetics*, not the grammar, of Arabic, and since it takes into account the colloquiials, it becomes quite necessary to distinguish all these vowels by signs. (We see in this one of the reasons which make the Arabic character unsuitable for the study of the colloquial.)

The Arabic names for the three fundamental vowels are as follows:

*For the a-vowel fathâ ‘opening’, so called from the openness of the air-passage at throat and lips;*

*For the u-vowel ḍummâ ‘gathering-together’, describing the position of the lips;*

*For the i-vowel kasrû ‘breaking’, so-called either because the free passage of the breath is broken by the narrow tongue-position, or from the fissure-like position of the lips.*

Apart from this, the Arab phoneticians took no interest in the vowels, and we lose their further guidance in the matter. It is only possible to guess, by inferences from chance allusions in their works, what were the exact phonetic values of the old Arabic vowels, how far variations occurred, and

how far the vowels of those days coincided in value with those of to-day, or varied therefrom.

### *'Long' and 'Short' Vowels.*

The differences in vowel-sounds that have been described so far are differences in *quality*, produced by *varying the positions of the tongue and lips*. It is the exceedingly great variety of these possible positions which makes possible the very large number of different vowels when all languages are considered ; as well as the innumerable nuances of dialectic or individual peculiarities. But vowels may also differ in *quantity*, that is to say, in the duration of their prolongation. Generally speaking, 'long' vowels are sounded for about twice as long as 'short'. For example, the *a*-sound in *father* takes about twice as long as that in *fatter*. The *i*-sound in *bead* is about twice as long as that in *beat*. In classical Arabic this proportion is definitely recognized, and is accurately maintained in the most polished style of reading.

The sign for prolongation employed in this book is : after the vowel. Thus, *fa:ðə* = 'father'.

### *English and Arabic Vowels compared.*

Before coming on to the description of Arabic vowels it is important to notice how fundamentally, in one respect, the English system differs from the Arabic : namely, that when the English<sup>1</sup> prolong a vowel-sound they nearly always change the position of tongue, or lips, or both, at the end of the sound : in other words their 'long' vowels are 'diphthongized'.<sup>2</sup> In Arabic, *tongue and lips are held absolutely steady from start to finish*. In other words Arabic long-vowels are 'pure'.

This important difference may cause trouble at first ; but it is absolutely necessary to keep these Arabic vowels pure, as our method of gliding from one position to another in lengthening vowels is very distasteful to the Arab ear and

<sup>1</sup> But not the Scotch, nor some Northern English. The Americans are divided.

<sup>2</sup> The long vowel in *do* is really *u:ŋ*, in *see i:ʃ*, in *say ei*, in *low ou*, in *scarce εə*.

lends itself painfully to caricature. It is curious what difficulty some English people have in holding tongue and lips motionless from beginning to end of a vowel sound. But to make the effort definitely is to succeed.

The Arab boy has a really much harder task to diphthongize his pure vowels in speaking English, and to do so to the nuance of accuracy that is necessary. One reason which makes most English-speaking by Orientals so foreign is that they do not diphthongize their vowels, or do so incorrectly. And their English teachers often have no standard, and no notation, wherewith to describe and fix these nuances.<sup>1</sup>

### *Nasalizing of Vowels.*

The nasal timbre is produced by the failure of the soft palate to block the nasal cavity completely. (This complete blocking takes place every time a vowel is sounded by a non-nasalizing speaker.) The result is that the air in the nasal cavity is thrown into sympathetic vibration, and breath passes through the nose as well as the mouth. The French *fully* nasalize *some* vowels. Most Americans *partially* nasalize *all* vowels. But by both the greatest pains must be taken to eliminate nasalizing entirely in speaking Arabic, as the effect of it in Arabic is very marked and very unacceptable.

<sup>1</sup> For the sake of completeness it may be added here that in the *consonants* the chief failures of Arabic speakers of English are as follows: *t* instead of *t̪*; dental *t* too strongly affricated, instead of the English alveolar plosive; strong instead of weak sibilant *s*; and the use of *'* before all words beginning with vowels, instead of joining those words to the preceding ones. These hints may prove useful for English teachers of English to Orientals.

## CHAPTER VI

### THE VOWELS DESCRIBED

SOME of the phonetic characters employed for the vowels in this book are used with values somewhat different from their 'cardinal' values. Thus Arabic *a* is nearer the sound represented in the International Phonetic Alphabet by *æ* than it is to the *a* which represents the cardinal vowel in French *page*. Again, the short *ʌ* (the vowel-sound in English *bud*) we represent by *ɑ*. We employ *ɑ* rather than *æ* because it is far the commonest Arabic *a*-phoneme. And we employ *ɑ* instead of *ʌ* or *ä* because it is the short vowel which regularly corresponds to the long vowel *ɑ:*, and, though not identical, is very near *ʌ* in quality. We thus save a symbol. The following equations for the *a*-phoneme, therefore, may be noted at the outset by those familiar with the 'cardinal' positions, and the I. P. A. notation :

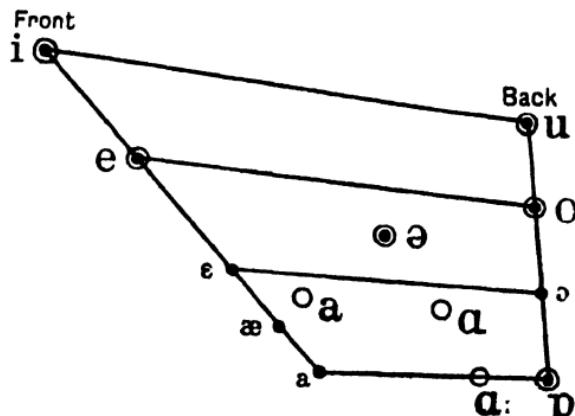
<i>In this book</i>		<i>I. P. A.</i>
<i>a</i>	resembles	<i>æ</i>
<i>ɑ</i> always short	.,	<i>ʌ</i>
<i>ɑ:</i> always long	.,	<i>ɑ</i>
<i>ɒ</i>	.,	<i>ɒ</i>

For an account of the 'cardinal' vowel-positions and their sound values the student is referred to books on general Phonetics. Since they serve as a norm to which all vowel-positions and vowel-values may be referred, it is obvious that a precise theoretical and experimental knowledge of these cardinal sounds is of supreme utility for determining all other vowels, in whatsoever language. It might be mentioned here that the cardinal *sounds* may be heard in gramophone records ('His Master's Voice' series, No. B. 804).

In the following diagram, kindly prepared by Professor Daniel Jones, the positions of the cardinal vowels are shown together with the approximate relative positions of the Arabic vowels. The *black dots* represent the tongue-positions

of the cardinal vowels, the *circles* representing the tongue-positions of the Arabic ones. Where the two coincide (◎) it means that that Arabic vowel does not differ from the cardinal one.<sup>1</sup> Where they differ the signs are apart.

We shall now describe the Arabic vowels, beginning from the close front position and passing down and up the two sides of the vowel-figure till we reach the close back position.



● = Cardinal vowel.

○ = Arabic vowel.

FIG. 15. Tongue-positions of the Arabic Vowels compared with those of the Cardinal Vowels. For the lip positions see the photographs on p. 32.

At the conclusion of the description of the vowels we shall deal with the diphthongs.

1. **i (ɪ)** In Arabic, as in English, there are two varieties of i-sound, a closer one which is generally long, and an opener one which is always short. Thus the relation between the Arabic vowel in *si:n* ('the letter S') and that in *sinn* ('tooth') is similar to that existing between the English vowels in *seen* and *sin*. As the use of open i in Arabic follows a regular rule, it is not necessary for practical purposes to use a separate phonetic symbol for it.<sup>2</sup>

The Arabic long i: is cardinal i. It is identical in quality (though not in quantity) with the French vowel in *lit*. It is similar to the English vowel in *sheep*.

<sup>1</sup> Except in the case of u, where the tongue-position is that of cardinal a, but with the addition of some lip-rounding.

<sup>2</sup> The International Phonetic symbol for use in cases where it is essential to mark the difference between tense and lax i) is ɪ.

Many English speakers, as we have already seen, diphthongize to some extent the so-called English long *i*:. The tongue, instead of remaining in one position throughout the sound, moves upwards towards the position *j*. This diphthongization is particularly noticeable in words like *see*, *key*, where the vowel is final. English people who pronounce in this way must be careful *not* to do so in Arabic. The Arabic long *i* is perfectly pure, except in less refined colloquial,<sup>1</sup> and the student must practise repeating it until he can pronounce it without the slightest motion of tongue or jaw.<sup>2</sup>

The Arabic short *i* (I. P. A. *i*) which is used when followed by a consonant terminating a syllable, is identical with the English vowel in 'sit'. Open short *i* is somewhat closer. All long *i* sounds are close.

When the short (open) *i* is followed by the velarized consonants (*t*, *s*, &c.), the vowel tends to be modified in the direction of the mixed position,<sup>3</sup> and a more obscure sound results. This modification in the vowel is only an incidental result of the passage of the tongue from the close front position of *i* to the raised back position required for the velarized consonants. The speaker undoubtedly aims at pronouncing a true *i*, as is shown by the fact that with the long vowel no such modification takes place: only a glide-vowel is heard, leading to the consonant (see below).

#### *Examples of modified i.*

<i>Modified</i>	<i>Contrast</i>
<i>lis:s</i> 'robber'	<i>liss</i>

When the *i* is *long* and is succeeded by one of these velarized consonants or by *q*, *x*, *g*, *ħ*, *ȝ*, a glide-vowel is heard<sup>4</sup>, resembling the *ʌ*-sound in English *up*. Thus *ri:ħ* 'swell'

<sup>1</sup> Thus in Cairo *fij* may sometimes be heard for *fī*, and so *qarbijja* for *qarbijja*.

<sup>2</sup> The fact that the Arabs employ their sign for *j* to denote the prolongation of *i* should not mislead us into supposing that they diphthongize the vowel or close it by a consonantal *j*.

<sup>3</sup> i.e. towards the sound represented in international phonetic notation by *ɪ*. *i* is a sound exactly intermediate between *i* and *ʊ* (rounded *u*).

<sup>4</sup> In Hebrew this glide is definitely recognized as a vowel, called the 'furtive' *pathah*.

sounds rather like *ri:āħ*. And so for the others, e.g. *fl:pð* 'overflow'. To labour this, however, would be to exaggerate. The proper pronunciation of the consonant will produce quite as much glide as is necessary. When *i:* or *i* is preceded by a velarized consonant there is no perceptible modification of the vowel, but an incidental passing vowel resembling a very short " is perceptible. Exx. :

*s'i:n* 'China', and contrast *si:n* 'the letter s'

*t'i:n* 'mud', " " " *ti:n* 'figs'.

*d'idd* 'against', " " " *didd*

2. **e** The *e* of Egyptian and other colloquials has the value of cardinal *e*. The sound is usually found prolonged, being a development of the diphthongic *ai*. It does, however, occur short when followed by two consonants. (It does not occur in literary Arabic.) Exx. : *be:t* 'house', *betna*, 'our house'.

This vowel is very near the French *é* in *thé*, and the German sound *ee* in *Heer*. It does not occur in Southern English, its place being taken by a diphthong of the type *ei* or *ei:* thus *dei* or *dei* 'day'. Northern English and Scotch people, however, pronounce the vowel pure : thus, *de:* 'day'.

Those who diphthongize should determine what kind of sound they make in pronouncing words like *day*, *play*, *game*. They will probably find that the first element in their diphthong is lower than cardinal *e*. In practising the Arabic sound *e:* it is necessary (1) to see that there is no motion whatever of tongue or jaw, (2) to make the sound nearer *i:* than the English person is naturally inclined to make it.

When *e:* or *e* are preceded or followed by the velarizing and other modifying consonants, phenomena may be observed similar to those noted under *i: i*, but less marked, as might be expected. After *s* (e.g. *se:d*) the rounding necessitated by the consonant is carried over to the vowel.

3. **a** Lowering the tongue till it lies nearly flat in the mouth we reach the commonest of all the Arabic vowels, denoted in this work by *a*. In sound and in position it is very near to the English vowel in *man* (I. P. A.  $\infty$ ). The subtle difference may best be appreciated by the ear

## MOUTH POSITIONS

SET III. The Arabic a-phoneme

(NOTE. All practically identical in lip-position)

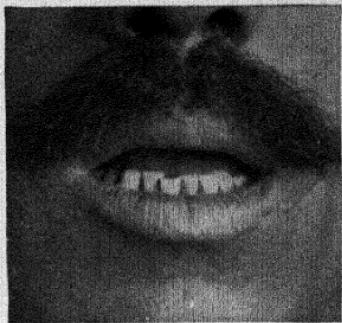


FIG. 12. [a]



FIG. 13. [a]

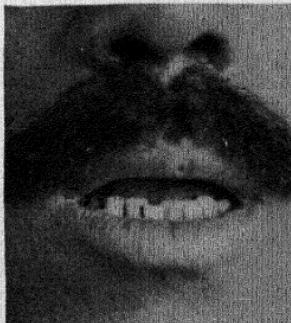


FIG. 14. [a]

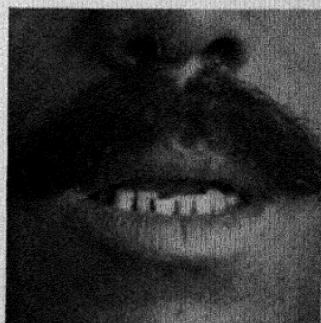


FIG. 15. [a]



if an Arabic speaker is asked to fill in the *Arabic* word *man* (جَنِّ) in the sentence '*Every man is mortal*', the student saying the rest of the sentence audibly. Phonetically this means that in Arabic *a* the highest point of the tongue is a little further back than in English *man* (I. P. A. æ), *in the direction of* the sound in English *bird* (I. P. A. e).

It is to be further distinguished from English *a* in *man* by the following: (1) in Arabic *a* the tongue is less lax than in English, because (2) its point is held in firm contact with the lower teeth, which is not the case with English æ: further (3) the lips are widely separated. (Let all rigidity, however, be avoided: everything is flexible, but steady.) Exx.: *bal*, *ba:l*.

It is even more necessary to observe these directions when the vowel is prolonged (æ:), for otherwise English students find a great difficulty in pronouncing *a:* which is one of the commonest and most sonorous sounds in the language. There are two typical mistakes which one hears in student after student :

(1) English e: (in *bird*) is substituted: the cure for this is to flatten and front the tongue more, and to open the mouth properly (see photograph on p. 32, Fig. 9);

(2) The diphthong heard in Southern English *bear* (phonetically bæə) is substituted: the cure for this is to steady the tongue against the teeth and *hold it absolutely still* till voice is cut off and the vowel ceases.

These mistakes are attempts to avoid the ordinary Englishman's version of the sound which is the *a:* of *father*.

There is no sound resembling Arabic *a:* in French or German. German long *a* is near to the *a:* of *father*. The French long *a* in *page* is half-way between Arabic *a:* and English *a:*. It is heard in the Sudan, e. g. *sa:kit* 'plain'.

4. æ: Practically as the long vowel in English *father*. Tongue low down, but with the tongue-point withdrawn a little from the lower teeth. Mouth well open as with *a:*. This vowel is only found long. Exx.: *ba:t*.<sup>1</sup>

<sup>1</sup> It cannot be denied that various nuances are heard for these long modified *a*-sounds. For example with some speakers the *a* in *na:t* 'fire'

5. **d** Nearly as the short vowel in English *what*. (Americans pronounce this word differently, and for them this illustration is misleading.) Tongue flat, but with the back of it beginning to rise a little. In prolonging this vowel the quality must not be altered in the least. The tongue must not be made tenser, nor the mouth-opening contracted, however slightly, which two changes take place in English when this vowel is lengthened (*what—saw*). Arabs speaking English overdo this difference and pronounce *saw* (so:) as so:. Exx.: *tubb*, *tub:b*.
6. **o** The o of Egyptian and other colloquial is usually found prolonged, being derived from a diphthongic *au*: it does, however, occur short when followed by two consonants. It does not occur in the literary language.

This vowel is almost identical with the French sound of *eau* in *beau* and the German sound of *oo* in *Moos*. After the velarizing consonants (t, ð, s, z, ð) it is somewhat lowered. The sound does not occur in S. English, its place being taken by a diphthong of the type *ou*, when, however, the first element is not so raised as Arabic o. In Scotland and Northern England this vowel is pronounced pure, and is closely similar to Arabic o. (For lip-position see photograph, Fig. 8).

English students should observe, by ear and by eye (in a mirror) what sound they actually make in pronouncing words like *go*, *home*. They will observe that the lips close just at the end of that sound. In Arabic (1) this slight motion must be entirely eliminated; tongue, lips, or jaw must throughout be kept perfectly still: and (2) the lips must be very well rounded and protruded. Exx.: *mo:t*, *motna*, *so:t*, *sotna*.

### **u:, u.**

7. **u(u)** In Arabic, as in English, there are two varieties of u-sound, a closer one which is generally long and an opener one which is always short. Thus the difference in quality between the Arabic vowels in *fut* ('pass!') and *futt* ('I passed'), is similar to that existing in English between *will* and *will* (the latter will be pronounced much nearer a:, perhaps nearly equal to the vowel in French *page*). See also p. 47, last paragraph.

the vowels in *boot* and *foot*, or *flute* and *put*.<sup>1</sup> As the use of lax u in Arabic follows a regular rule, it is not necessary for practical purposes to use a separate symbol for it.<sup>2</sup>

The Arabic long u: is almost identical in quality (though not in quantity) with the French vowel in *tout*. It is similar to the English vowel in *boot*.

Many English speakers diphthongize to some extent the so-called English long u: ; the lips, instead of remaining in one position throughout the sound, are gradually drawn together towards the position w. This diphthongization is particularly noticeable in words like *too*, *blue*, where the vowel is final. English people who pronounce in this way must be careful not to do so in Arabic. The Arabic long u: is perfectly pure, and the student must practise repeating it until he can pronounce it without the slightest motion of the lips or jaw. See photograph, Fig 6

The Arabic more open u may be taken to be identical with English u in *put*. It is always short. It is most clearly heard in a syllable closed by a consonant, the short open vowel being slightly closer and more rounded. Exx. : δu:, *kun*, *rumu:*

### *The Vague Vowels.*

8. [a=(ʌ)] This short vowel is approximately the English vowel in *up*. Phoneticians are not agreed upon its precise tongue-position : but the sound is so easy to English-speakers that it is unnecessary to discuss the question. In Arabic it is always short and is used in correlation with the a: as in *father*, which is always long. This would seem to be a proof of the close phonetic relation between the two, that is between English a: and ʌ. The latter would appear to be a central variant of the former, somewhere towards the position of e. For these reasons it seemed unnecessary to give it a separate symbol. The mouth-opening is the same—a statement which applies also, it should be carefully noted, to a and ɔ.<sup>3</sup> Exx. : *baxt*, *bagda:d*.

<sup>1</sup> Many Scotch people do not make any distinction between such words.

<sup>2</sup> The international phonetic symbol (for use in cases where it is essential to mark the difference between tense and lax u) is ʊ. The rule is exactly the same as that given for i and ɪ, *mutatis mutandis*.

<sup>3</sup> See photographs, p. 40.

9. ə This, the vaguest of the vowels, is similar to the vowel in French *le*, *lo*. It is not, properly speaking, a classical vowel, but it is frequent in the colloquials, (1) in rapidly and vaguely pronounced unaccented short vowels, and (2) as a substitute for short **a** at the end of words. Parallels to each use may be found in other languages, e.g. (1) the first vowel in *parade*, *Macaulay*; (2) the final vowel in *Ada*, and German final *e* as in *eine* (*aīnə*). Exx. : (1) **m<sup>ə</sup>hammad**, **m<sup>ə</sup>sa:fir** (originally, in both cases, a short **u**) ; **wa:hidə**, **mi:nə**, **ka:nə**.

*Note.* (1) The velarizing consonants resist this obscuring of final **a** : e.g. **gɒli:zɒ**, not **gɒli:zə**, **hɛ:tɒ**, not **hɛ:tə** : (2) In Palestine and Syria, for final feminine **a**, **i** is used,<sup>1</sup> not **ə** as in Egypt, e.g. **tʊjjibi** ‘good’ (*f.*), where in Egypt **tʊjjibe** is heard. A half-way approximation to this is heard in some districts of Lower Egypt, where this word is pronounced **tʊjjibe** ; cp. **bethə** ‘her house’, Cairene. **bethə**.

The five vowels **a**, **ɒ**, **a:**, **æ**, **ə**, are all variants of the **a**-phoneme, members of the family which the Arabs called **fathā** (p. 34). The differences between them are purely phonetic and not grammatical nor radical, and for this reason they are ignored by the Arabs, and in writing no separate signs for them are provided. Their *use* in speech is determined by the proximity or non-proximity of certain consonants, viz., the velarizers **t̄**, **d̄**, **s̄**, **z̄**, **ð̄**, **t̄**, the three velars **x**, **g**, **q**, and the rolled **r**. Since therefore their use is consistent, and accuracy in the employment of them in reading and speech is quite essential, it is desirable, in any serious work on Arabic phonetics and pronunciation, to distinguish them by signs. For the rules governing their use see ch. VII.

Though the Arab grammarian-phoneticians considered them all the same vowel, the phonetic facts were to this extent recognized, that the consonants which cause this variation, and the vowels thus influenced, were called ‘dignified’, the others being called ‘delicate’. For the Arabic terms see pp. 107, 108.

<sup>1</sup> After certain (the majority of the) consonants.

*Diphthongs.*

When two vowels are so placed and so pronounced that they only form one syllable, they are said to constitute a *diphthong*.

Arabic contains two principal diphthongs, **ai** and **au**, and two subsidiary ones, **bi** and **bu**. Properly speaking, these are *colloquial* sounds, for in classical the glide is carried up to the consonantal position (**aj** and **aw** instead of **ai** and **au**). The sounds are so written in Arabic and *must be so pronounced* in classical.

- 1, 2.    **ai, au**    The Arabic diphthongs **ai**, **au** are somewhat similar to the English diphthongs in *high*, *how* (**hai**, **hau**). There are, however, certain differences : (1) The first element is Arabic **a**. (2) The second elements are narrow **i** and **u**, whereas in English the second elements are at most lax **i** and **u**, and often do not rise above **e** and **o**.
- 3, 4.    **bi, bu**    These diphthongs—as the vowel **v** itself—are occasioned by the juxtaposition of certain consonants (Ch. vii). They explain themselves. The former is very similar to the English diphthong in *boy*. The latter is nearer the German diphthong in *Haus* than the English one in *house*.

If classical **aj**, **aw** may be reckoned as diphthongal, the above diphthongs are common in that language. In the colloquials all classical diphthongs are replaced by **e:** and **o:**; but diphthongs occur in the colloquial, nevertheless, in other word-functions : e.g. **sailu** ‘carrying him’, **bajit** ‘pass the night’ (reduced from **bajjit**) ; **m<sup>ə</sup>?sule** ‘contract’, **dauwar** ‘turn’ (reduced from **dawwar**).

*For pronunciation-drill on all the consonants (ch. IV) combined with all the vowels (ch. VI) see the Supplement between pp. 48 and 49.*

## CHAPTER VII

### INFLUENCE OF CONSONANTS ON VOWELS

We have seen (p. 44) that the velarized consonants (**ت**, **ذ**, **ڦ**, **ڙ**), the three velars (**x**, **g**, **q**), the uvular **q**, and the rolled **r**, modify the vowels which neighbour them. We must now study this influence in greater detail.

The velarized consonants have the strongest influence, and may therefore be called the 'strongly-modifying consonants'. The other four may be called the 'slightly-modifying consonants'. All other consonants may be termed 'non-modifying'.

The rules hold good for both classical and colloquial Arabic in almost all respects, the exceptions being noted as they occur.

#### (1) *Influence of the modifying consonants on an a-phoneme in the same syllable.*

We may first give some examples of the *un*-modified sound, both long and short :

<i>Long</i>	<i>Short</i>
bai:t ('he passed the night')	batt ('he decided')
ha:l ('state')	hall ('he loosed')
la:m ('letter l')	lam ('not')
sa:? ('it vexed')	da?b ('habit')
�a:m <sup>1</sup> ('year')	�an <sup>1</sup> ('about')
ba:d ('he was destroyed')	bad? ('beginning')

The following are the rules governing the use of the subsidiary values of the Arabic a-phoneme.

*Rule 1.* All the modifying consonants, when followed by the a-phoneme, give it the value **v**. Examples :

<i>Long</i>	<i>Short</i>
�v�l ('it was long')	�v�ll ('dew')
�v�f ('he was guest')	�v�nn ('grudge')

<sup>1</sup> See p. 48 (§ 2).

<i>Long</i>	<i>Short</i>
$\#v:f$ or $\delta v:f$	$\#vnn$ or $\delta vnn$
$\$v:n$ ('he preserved')	$\$vff$ ('row')
$xv:f$ ('he feared')	$xvf$ ('fear !')
$g.v:b$ ('he was absent')	$g.vmm$ ('he grieved')
$q.v:l$ ('he said')	$q.vll$ ('was little')
$r.v:m$ ('he desired')	$r.vbb$ ('Lord')
$\tau.v:h$ (the second syllable of the Divine name) <sup>1</sup>	

*Rule 2.* The strongly-modifying consonants, when preceded by a short a-vowel, give it the value v. Examples :

$\$vtt$ ('shore')
$\$vd'l$ ('excellence')
$\$vs'l$ ('division')
$n.v\delta m$
or
$n.vzm$
('versification')
?v <small>t</small> (the first syllable of the Divine name) <sup>1</sup>

*Rule 3.* The strongly-modifying consonants, when preceded by a long a-vowel, give it the value a: ; r also usually has the same effect (but see p. 41, note). Examples :

$na:t$ ('it hung')
$la:\delta\delta$
or
$la:zz$
('blazing')
$fa:\ddot{d}$ ('it overflowed')
$\hbar a:s$ ('turn away').

In Koranic and high-classical reading a: is represented by a *glide* from the unmodified a position to the velarized v position, e.g.  $navt$ , &c., in the above examples. The vowel a: doubtless represents the stabilizing of this diphthong, midway ; just as e: and o: represent the midway stabilizing of ai, au.

<sup>1</sup> In full, ?ottvh 'Allah', 'God'.

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*Rule 4.* The slightly-modifying consonants, when preceded by a short a-vowel, give it the value a(ʌ), as in English *bud*. Examples :

ʃaqq ('splitting')  
fard ('individual')  
faxr ('vaunt')  
bagl ('mule').

### (2) *Additional observations for Egyptian Colloquial.*

(i) In Egyptian colloquial ɻ appears to modify both a preceding and a following a-vowel to a. Thus : ɻali 'Ali', ɻan 'about', maɻ 'with', sound rather like ɻali, ɻan, maɻ. The sound aimed at is, however, the normal Arabic a; the impression of a is caused by the a-quality inherent in the consonant ɻ.

(ii) In syllables which in classical contained a q and are now pronounced in colloquial with ? or ɻ the a-vowel is unmodified. Examples :

<i>Classical</i>	<i>Cairene</i>	<i>Upper Egypt</i>
qɒlb ('heart')	?alb	galb
qɒ:dir ('powerful')	?a:dir	ga:dir.

(iii) In Egyptian colloquial, r, x, ɻ lose something of their modifying power. This is especially the case if the succeeding syllable contains i accompanied by non-modifying consonants. Examples :

<i>Classical</i>	<i>Colloquial</i>
rɒ:kib ('riding')	ra:kib
xɒ:dim ('servant')	xa:dim
gɒ:lib ('prevailing')	ga:lib.

But usage in this matter is by no means fixed.

### (3) *Influence of the modifying consonants on an i-phoneme in the same syllable.*

When a long or short i succeeds one of the strongly-modifying consonants, a glide of the u, or rather ɯ, type

is audible (see p. 40). Thus **ṭi:b** ('goodness') sounds rather like **ṭib**, and so on. Examples :

<i>Long</i>	<i>Short</i>
<b>ṭi:b</b> ('goodness')	<b>ṭibb</b> ('medical art')
<b>ḍuḍi:f</b> ('it was added')	<b>ḍidd</b> ('against')
<b>qi:l</b> ('it was said')	<b>qilt</b> ('I was said').

(3) *Influence of the modifying consonants on an e-phoneme in the same syllable.*

The e-vowel of Egyptian colloquial is similarly affected, but to a less degree. Some also think that after a strongly-modifying consonant a variety of e is used which is opener<sup>1</sup> than the normal Arabic e. Compare :

<b>se:f</b> ('summer')	with	<b>se:f</b> ('sword')
<b>sefne</b> ('our summer')	„	<b>sefnə</b> ('our sword')
<b>de:f</b> ('guest')	„	<b>de:l</b> ('tail')
<b>defhe</b> ('her guest')	„	<b>delhe</b> ('her tail').

(4) *Influence of the modifying consonants on back vowels.*

The modifying consonants do not affect materially the Arabic back vowels. It is therefore proportionately more difficult to bring out the difference between the pairs of consonants themselves. Thus it is difficult to make the difference between the syllables **ṭu** and **tu**. Examples for practice, with the vowel u :

<b>ṭu:l</b> ('length')	<b>tu:l</b> ('silk')
<b>ḍuru:b</b> ('kinds')	<b>duru:b</b> ('routes')
<b>su:r</b> ('Tyre')	<b>su:r</b> ('city walls')
<b>zuhu:r</b> ('appearing')	<b>zuhu:r</b> ('flows').

Examples for practice, with the o-vowel of Egyptian colloquial :

<b>ṭo:b</b> ('brick')	<b>to:b</b> ('garment')
<b>ṭobhe</b> ('her brick')	<b>tobhe</b> ('her garment')
<b>sot</b> ('voice')	<b>so:t</b> ('lash')
<b>sotne</b> ('our voice')	<b>sotne</b> ('our lash').

<sup>1</sup> That is, a little nearer the e position.

(5) *Influence of the modifying consonants on diphthongs.*

As the first element of the Arabic diphthongs is an a-vowel, the diphthongs undergo modifications similar to those described above under (1). Compare the following examples from the classical language :

<b>s</b> vjr ('becoming')	sajr ('march')
<b>q</b> vjl ('siesta')	kajl ('measure')
<b>r</b> vjθ ('delay')	fajx ('sheikh')
<b>g</b> vjr ('other')	majl ('inclination')
<b>t</b> vwq ('power')	tawq ('longing')
<b>ð</b> vwr ('starvation')	dawr ('age')
<b>q</b> vwm ('people')	kawm ('heap')
<b>s</b> vwq ('shape')	sawq ('slope')
<b>r</b> vwð ('meadow')	
<b>x</b> vwf ('fear')	
<b>g</b> vwθ ('succour')	
<b>q</b> atv:j ('my giving')	?a:j ('texts' [Koranic])
<b>q</b> asv:j ('my stick')	fa:j ('tea')
<b>farv:j ('my buying')</b>	huda:j ('my leading').

(6) *Influence of modifying consonants on the vowels of syllables other than those to which they belong.*

The influence of the modifying consonants is not confined to the vowel of the syllable in which the consonant occurs. In particular the velarizing consonants (**t**, **ð**, **s**, **z**, **ʃ**) exert considerable influence on more remote vowels as well.

Thus they influence an a-vowel of the preceding syllable, giving it the value v. Examples :

<b>f</b> vs:v:ha ('eloquence')
<b>b</b> vs:i:r ('sighted')
<b>f</b> vtin ('wise')
<b>f</b> vdil:a ('virtue')
<b>q</b> vd:im ('great').

This occurs even when a non-modifying consonant phoneme intervenes. Examples :

- mɒn̩tɪq ('logic')  
mɒmði ('signed')  
mɒn̩su:r ('victorious')  
mɒn̩zpr ('appearance')  
mɒst̩u:r ('ruled') (s > z).

The strongly-modifying consonants are able to affect vowels even farther away than this. Thus the words which were originally pronounced basɒt, basa:tɒ, are in modern pronunciation bɒsɒt ('he spread'), bɒsɒ:tɒ ('simplicity'). In words like ?ana:fɪ:t ('knots') even the a-vowel of the first syllable is given a very slight inclination towards a.

The slightly-modifying consonants influence the a-vowel of a preceding open syllable, giving it the value a (= ʌ). Examples :

- fɑqɒd ('he lost')  
fəxi:m ('magnificent')  
ʃaqɒb ('tumult')  
bɑrɒd ('he filed')  
bɑrd ('he was cold').

But r loses this power if the vowel following it is i. Examples :

- ba:rid ('cold')  
bari:d ('mail')  
ba:rik ('bless !'), contrast taba:rɒk ('he is blessed').

It should be noted that some teachers minimize the modifying influence of r.

## CHAPTER VIII

### INFLUENCE OF CONSONANTS ON EACH OTHER

CONSONANTAL changes may be conveniently discussed under the following main heads :

- A. Partial assimilation : the unvoicing of voiced consonants.
- B. Other cases of partial assimilation.
- C. Complete assimilation.

#### A. *The unvoicing of voiced consonants.*

Most English speakers are unaware that initial and final voiced plosives and fricatives (**b**, **d**, **g**, **v**, **z**, &c.) are, in ordinary English pronunciation, partially unvoiced (and with some speakers completely so). What happens is that the vocal chords are not kept in vibration during the whole of the articulation of the consonant. Thus the English pronunciation of the words *zinc*, *go*, *fig*, *give*, might be indicated roughly, thus : <sup>s</sup>ziŋk, <sup>k</sup>gou, <sup>k</sup>fiɡ, <sup>k</sup>giɪv ; rather than by the less accurate ziŋk, gou, fiɡ, giɪv. When one of the above-mentioned consonants is final and preceded by a consonant, complete unvoicing is particularly frequent. Thus *sound*, *sounds*, are generally pronounced saund, saundz. (This <sub>o</sub> is the sign of unvoicing.)

N.B.—Unvoiced **b**, **d**, **z**, &c., are not identical with **p**, **t**, **s**, &c., for **p**, **t**, **s**, &c., are pronounced with greater pressure and greater force of breath than **b**, **d**, **z**, &c. In the Latin nomenclature, **p**, **t**, **s**, &c., are known as ‘tenues’, **b**, **d**, **z**, &c., as ‘mediae’.

In Arabic, both classical and colloquial, such unvoicing of initial voiced consonants does not take place. It is not so easy for the English learner to keep initial voiced consonants fully voiced. He will often find himself (to his annoyance) pulled up by his sheikh for pronouncing a word like **balah** (‘dates’) as **palah**. The Englishman feels confident that he

is saying **balah**, but the Egyptian hears the initial English **b** as a **p**.

The old Arabs took great pains to avoid unvoicing voiced plosives, whether final or preceding another consonant; they went so far as to insert a very short vowel (no doubt an <sup>ə</sup>) in order to make unvoicing of the plosives impossible. Thus they would say **hab<sup>ə</sup>** ('concede'), **kalb<sup>ə</sup>** ('dog'), **baq<sup>ə</sup>d<sup>ə</sup>** ('after'), **ib<sup>ə</sup>da:l** ('substitution'), **id<sup>ə</sup>xv<sup>ə</sup>:l** ('introduction'), **ij<sup>ə</sup>tihā:d** ('diligence').<sup>1</sup>

In the modern pronunciation of classical it is not necessary to insert these vowels. But in order to produce the best effect in public speaking, it is certainly advisable to take pains to voice all the voiced consonants fully.

In *colloquial* the partial or complete devoicing of voiced consonants is common when they are final, and particularly when they are preceded by another consonant. Thus :

<b>fā:d</b> ('he informed')	is often pronounced	<b>fā:ð</b>
<b>ba:b</b> ('door')	"	<b>ba:b</b>
<b>rɒ:g</b> ('it sold well')	"	<b>rɒ:g</b>
<b>nɒ:sb</b> ('cheating')	"	<b>nɒ:sb</b>
<b>waʃz</b> ('sermon')	"	<b>waʃz</b>
<b>ba:z</b> ('hawk')	"	<b>ba:z</b>
<b>ħagz</b> ('distraint')	"	<b>ħagz</b>
<b>?ɒ:sd</b> ('purpose')	"	<b>?ɒ:sd</b> .

Unvoicing also takes place in colloquial Arabic as the result of regressive assimilation. Examples :

- sabt** (for **sabt**) ('Sabbath')
- ħɒfɒ:t** (for **ħɒfɒ:t**) ('I kept')
- biritt** (for **biridt**) ('I got cold')<sup>2</sup>
- xatt** (for **xadt**) ('I took')
- ?ɒbɒ:t** (for **?ɒbɒ:t**) ('I was paid').

<sup>1</sup> The consonants after which they inserted this vowel were **b**, **d**, **t**, **j**, **q**, which were called (*muqplqla*) ('the sounds provided with a quick vowel'). It is not clear why **t** and **q** were included among these consonants. That would seem to indicate that originally these two consonants were *voiced* (= **ð** and **g**): and it is a fact that the Arabs classified them with the *mugharb* or 'voiced' consonants. Nevertheless the idea is a surprising one. See p. 99.

<sup>2</sup> Recognized in classical.

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A number of consonants unrecognized in the Arabic alphabet occur as the result of (colloquial) unvoicing. Examples :

- m as in qism<sup>1</sup> ('division')  
n „ matn<sup>1</sup> ('text')  
l „ flgl<sup>1</sup> ('radish')  
t „ rvt<sup>1</sup> ('pound')  
r „ sitr<sup>1</sup> ('curtain')  
j „ qumj<sup>2</sup> ('blind man')  
b „ zamb<sup>1</sup> ('sin') (for zanb).

The w of such words as naħw ('syntax'), qafw ('pardon'), is more usually heard either as the vowel u or as a softly whispered w.<sup>3</sup>

When in the course of word formation q comes to be immediately followed by t or by h (both of them voiceless consonants), a kind of assimilation takes place by which the q is changed into h. We have seen that q is not merely a voiced h (pp. 27-9), yet it is convenient to notice this case of unvoicing under the present head. Examples (colloquial) :

- bihħe ('sell it') (for biqħe > biħħe > biħħe)  
bitaħtu ('belonging to him') (for bitaqħtu).

### B. Other cases of partial assimilation.

Other instances of partial assimilation (colloquial except when otherwise noted) may be conveniently considered under the following heads :

- (a) The assimilation of non-velarized consonants to velarized consonants.  
(b) The assimilation of voiceless sounds to voiced sounds.  
(c) Other partial assimilations.

<sup>1</sup> These words are also sometimes pronounced qism, matn, flgl, rvt, sitr, with voiced syllabic m, n, &c. This pronunciation prevails in Syria, where many speakers also insert a weak or even a strong e-phoneme vowel before the consonants.

<sup>2</sup> j is the 'media' corresponding to the German 'tenuis' q (the ich-consonant).

<sup>3</sup> The weak character of this w was recognized by the old Arabs, who called it iʃma:m, i. e. 'giving the flavour of' w.

(a) The following are examples of the assimilation of non-velarized to velarized consonants :

t > ṭ. E.g. **ṭvṛtb** ('request') (for **ṭvlab**),  
**?utṭrub** ('ask !') (for **?utlub**).

t > ṭ. E.g. **?iḍṭirb:b**<sup>1</sup> ('being disturbed') (for **?iḍtirb:b**)  
**?isṭila:ḥ**<sup>1</sup> ('reconciliation') (for **?istila:ḥ**)  
**muṭṭolib**<sup>1</sup> ('demanding') (for **muṭtalib**)  
**talatṭa:ṣar** ('thirteen') (for **talatqasar**).

s > ṣ. E.g. **bṣi:t** ('simple') (for **basi:t**)  
**mabsu:t** ('content') (for **mabsu:t**)  
**?imbiṣv:t** ('contentment') (for **?inbisa:t**).

d > ḍ. E.g. **ḍvftor** ('account-book') (for **daftar**)  
**?ihḍa:ṣar** ('eleven') (for **?ihdaṣṣar**).

A few cases of develarizing occur, for no very apparent reason, e.g.

**midda:ji?** ('annoyed') (for **mitḍv:jiq**)  
**daji?ni** ('he annoyed me') (for **ḍvjiqni**)  
**sadda?** ('he believed') (for **ṣvddaq**).

These forms are all colloquial, except where otherwise noted.

(b) The following are examples of the assimilation of voiceless sounds to voiced sounds.

t > d, after z. E.g. **?izdija:d** ('increase') (for **?iztija:d**<sup>2</sup>)

f > v, before z. E.g. **ḥivz** ('keeping') (for **ḥifz**<sup>3</sup>)

s > z, before d. E.g. **mazdu:d** ('blocked') (an occasional colloquial form for **masdu:d**)

ṣ > z, before d. E.g. **mvṣdar** ('infinitive') (for **mvṣ-dar**<sup>4</sup>).

<sup>1</sup> Recognized in classical, where the assimilation, moreover, is represented in the character.

<sup>2</sup> This assimilation is recognized by the grammarians and is shown in Arabic character.

<sup>3</sup> We see here a further instance of the spontaneous production of the consonant v, which is unrecognized in the alphabet : though the old Arab phoneticians noted the sound (in this position) as a provincialism.

<sup>4</sup> This assimilation also was noted and recognized by the old Arab phoneticians, though only as a provincialism.

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(c) The following are examples of some miscellaneous partial assimilations :

n > m in *gamb* 'side' (for *ganb*), ?imbiṣp:t 'contentment' (for ?inbiṣp:t).

Before f, n > the labio-dental nasal *m̪*, e.g. s̪pm̪f 'sort' (for s̪vnf). This consonant and the following may be added to the list of consonants unrecognized by the Arabs themselves.

n > ɳ (the velar nasal, English *ng*) : this naturally but not invariably results from the juxtaposition of n and k or g. Exx.: *bāŋk* 'office' for *bank*, *biŋg* 'chloroform' for *bing*.

n > n̪. This consonant is recognizable in Koranic chanting. It occurs where an ending in -n is succeeded by initial j. It is a sound similar to French and Italian *gn*, Spanish *ñ*. Ex. : *bajtūn̪ juskan̪* 'a house that is inhabited', for *bajtun*. The nasalizing of the previous vowel,<sup>1</sup> which always accompanies this particular combination, is called 'the n̪ of singing' (*nu:n̪u l gunna*).

### C. Complete assimilation.

The best known and commonest instance of complete assimilation is that of the l of the definite article, which becomes t before initial t, s before initial s, &c. (see p. 79).<sup>2</sup> To these the colloquial adds occasionally q, as in ?ig gabal ('the mountain') (for ?il gabal), and, very seldom, k, as in ?ik kursi ('the chair') (for ?il kursi).

Other examples of complete assimilation in Egyptian colloquial are the following :

t is assimilated to the succeeding consonant in certain verb combinations ; e.g. ?iggauwiz ('he got married') (for ?itqawwiz), jisṣpuwar ('he imagines') (for jits̪puwwar).

? . In all Arabic dialects, even including the classical, ? has shown a tendency to pass into : (length) after a, into w after u, and into j after i. Moreover, it frequently suffers elision (see p. 79).<sup>3</sup>

<sup>1</sup> Denoted by the sign ~.

<sup>2</sup> The consonants ل, ظ, ض, ص, ش, س, ز, ر, ذ, ث, د, ت, ح, م, ن, to which this applies are called in Arabic *samsijja* ('solar') consonants.

<sup>3</sup> Even the old Arab purists noticed how the reduction of ? to

n > t in *kutt* ('I was') (for *kunt*)—colloquial.

n > r in *mir ṛḥmatik* ('of thy mercy') (for *min ṛḥmatik*), *mir rīgle:h* ('from his feet') (for *min rīgle:h*)—classical.

l > n when the preposition 'to' is in juxtaposition with n, as in *?ulinna* ('say to us') (for *quli lna*)—colloquial.

f > s in *nussf* ('half') (for *nusf*)—colloquial.

ʃ (the colloquial negative) is assimilated to final s, z, ʂ, ʐ,  
e.g. *ma niḥbasʃ* 'we do not imprison' becomes *ma niḥbassʃ*, and so

*ma nixbizʃ* ('we do not bake') > *ma nixbiff*

*ma niḥfɔzʃ* ('we do not keep') > *ma niḥfɔʃʃ*<sup>1</sup>

*ma juʔrusʃ* ('it does not sting') > *majuʔruʃʃ*.

On the other hand, the opposite process may take place, and so one hears *ma niḥbassʃ*, &c., where the ʃ is attracted regressively to the preceding consonant. Sometimes, too, a faint 'flavour'<sup>2</sup> of the ʃ is heard; e.g. *ma nix'bizʃ*.

vanishing point in a word like *ruqaṣa:* ('chiefs') or *suqa:l* ('question') created an effect to which they gave the non-committal name of *hamzatu bajn bajn* ('the hamza of betwixt and between'), meaning presumably that the above words were pronounced between *ruqaṣa:* and *ruwaṣa:, suqa:l* and *suwa:l*. Possibly the actual pronunciation was *ruasa:, sua:l*. If this inference is correct, we have here the solitary instance of a phenomenon supposed to be impossible in Arabic, viz. consecutive vowels.

<sup>1</sup> We would thus seem to have, in such circumstances, a velarized ʃ. The ʂ is attracted to ʃ, but imposes on consonant and vowel its velarizing secondary articulation.

<sup>2</sup> Ar. *ifma:m*.

## CHAPTER IX

### EXERCISES IN DIFFICULT WORDS

THE object of this chapter is to collect and classify words containing groups of consonants and vowels that are likely to present features strange or difficult to the student. The examples selected are from the classical.

#### A. *Words with double consonants.*

When in the natural flow of an English sentence there come together two words which respectively end and begin with the same consonant, we do not finish the first completely off, separating it from the second, but we run the two together so as to form one long consonant with, in some cases, a diminution of intensity in the middle. Examples : *the squib burst, bad dog, if feasible.* The same thing may be observed in compounds such as *midday, pen-knife, wholly.*

In Arabic this same phenomenon occurs continually in the middle of ordinary words.<sup>1</sup> The difference between double consonants and single consonants is, however, greater than in English. Consequently, English-speaking people are apt sometimes to make the doubled consonants not long enough, and sometimes to make a single consonant too long.

Such mistakes are particularly frequent when the preceding vowel is short and stressed ; thus the English speaker is tempted to lengthen the l of 'kalima'<sup>2</sup> 'word' as part of his stressing or accenting of the first syllable. Yet it will be the same speaker who fails to bring out the doubled l in *kallama.* Such is human perversity !

To avoid the mistake of shortening doubled consonants the following directions should be observed.

For the plosive consonants, start with a word containing doubled b, e.g. *?abbad* ('eternalize'). Pronounce the syllable *?ab*, but when the b-position has been reached, hold the lips steadily together without exploding the b. Then

<sup>1</sup> This doubling is called in Arabic *iddig̡b̡m* ('contraction') or *taṣdiḍ* ('reinforcement'). The sign written over the consonant-letter in Arabic writing is called *afṣadda* ('force').

<sup>2</sup> The sign for accent (i.e. tone) is ' placed immediately in front of the accented syllable.

pronounce the second syllable, starting the second b without changing from the position arrived at for the first b. Then practise similar exercises with the other plosive consonants.

For the other consonants, e.g. the f in 'bassārɒ' ('evangelize'), continue the sound twice as long as usual, making a new breath-impulse half-way through the sound.

To cure the mistake of making single consonants too long, especially after an accented syllable, is not always an easy matter. The correct pronunciation is best arrived at by considering the consonant to belong to the vowel following, and to have nothing to do with the vowel preceding. Thus in 'kalima' the l must be imagined to belong exclusively to the i and to have nothing to do with the preceding a, thus ka-li-ma, not kal-im-a. The difficulty lies in the fact that in English short vowels (with the exception of i and e) are invariably connected to a following consonant. It is, therefore, a useful exercise for students to practise isolating the English short vowels, e.g. practising the syllables *cat*, *dog*, *bed*, *put*, *cup*, without their final consonants.

Another case to which English people should give special attention is the case of words in which the vowel immediately following the double consonant is accented, e.g. *kal'lamtuha*: ('I spoke to her').<sup>1</sup>

Double consonants may occur at the ends of words, as in *sitt* ('lady'). Indeed, in the colloquial a single terminal consonant preceded by a short vowel is rarely found. Special care must be taken to distinguish between long and short consonants occurring at the end of a sentence. It should be noted that the English t in such a word as *sit* is intermediate in length between an Arabic single t and an Arabic double t.

The first part of a doubled consonant may be considered to belong to the preceding syllable, while the second part belongs to the syllable following. It is important to remember this in connexion with the effect of consonants on preceding and following vowels. Thus in *fɔt̪t̪v:* ('they sinned') the vowels are as in *fɔt̪* and *t̪v:*, and in *bɔxxv:* ('they snored') the vowels are as in *bɔx* and *xv:*.

<sup>1</sup> More difficult is the Egyptian colloquial *kallim'taha* ('I spoke to her').

*Examples of single and double consonants.*

- |                                  |                                    |
|----------------------------------|------------------------------------|
| 1. b. ?abād ('eternity')         | ?abbad ('make eternal')            |
| 2. t. batal ('virgin')           | battal ('dedicate')                |
| 3. d. hadama ('pull down')       | haddama ('utterly pull down')      |
| 4. ṭ. bṭṭwl ('hero')             | bṭṭwl ('nullify')                  |
| 5. ḏ. hwd̪wma ('digest')         | hwdd̪wma ('cause to digest')       |
| 6. k. fakarw ('think')           | fakkarw ('cause to think')         |
| 7. g. ḥaggar ('stone')           | ḥaggar ('petrify')                 |
| 8. q. faqqor ('be poor')         | faqqor ('make poor')               |
| 9. ? . sa?alahu ('he asked him') | sa??alahu ('he caused him to ask') |
| 10. m. kamal ('perfection')      | kammal ('make perfect')            |
| 11. n. hana: ('cheerfulness')    | hanna: ('congratulate')            |
| 12. l. salal ('paralysis')       | sallal ('fall in cataract')        |
| 13. r. barwd ('file')            | barrwed ('cool')                   |
| 14. θ. ?aθar ('trace')           | ?aθθar ('impress')                 |
| 15. ḥ. ḥad̪ar ('caution')        | ḥad̪dar ('caution')                |
| 16. s. fasal ('wean')            | fassal ('adulterate')              |
| 17. z. nazar ('vow')             | nazzar ('cause to vow')            |
| 18. s. fws̪pla ('be divided')    | fws̪s̪pla ('divide into sections') |
| 19. z. nz̪vp̪r ('eyesight')      | nz̪z̪vp̪m ('organize')             |
| 20. f. fajal ('weakness')        | fassal ('make weak')               |
| 21. x. fax̪m ('magnificence')    | faxx̪m ('dignify')                 |
| 22. g. ḫng̪vṭw ('press')         | ḥng̪vṭw ('cause to oppress')       |
| 23. h. qphar ('be victorious')   | qphhar ('make victorious')         |
| 24. ḥ. rw̪hab ('free space')     | rw̪ħħab ('make room for')          |
| 25. ḥ. laq̪ab ('play')           | laq̪qab ('cause to play')          |
| 26. j. ḥaja: ('shame')           | ḥajja: ('greet')                   |
| 27. w. hawa: ('air')             | hawwa: ('ventilate').              |

*B. Other specially selected words (classical).*

t	compared with	ṭ
tabaǵ 'he followed'		ṭobaǵ 'he printed'
?atbaǵ 'I follow'		?ḍtbaǵ 'I print'
tubiǵa 'he was followed'		ṭubiǵa 'it was printed'
tawr 'small vessel'		ṭawr 'bull'
ti:n 'figs'		ṭi:n 'clay'

tawwa:b 'swift to repent'	təwwa:b 'brick-layer'
tajja:r 'a current'	təjjə:r 'aeroplane'
tabti:l 'consecrating'	təbtı:l <sup>1</sup> 'cancelling'
mawa:tin 'flowing places'	mawa:tın 'dwellings'
rətab 'it was arranged'	rətəb 'it was damp'
ʃa:mit 'jeering'	ʃa:mit 'making uproar'

d compared with ɖ

dalla 'he indicated'	ɖəlla <sup>2</sup> 'he went astray'
dirs 'camel's tail'	ɖɪrs 'molar'
darb 'road'	ɖərb 'a blow'
judrəb 'it is invaded'	juɖrəb 'he is hit'
?adlaŋ 'I loll'	?ədlaŋ 'I am inclined'
mada: 'he granted delay'	mədəv: 'he went off'
jamdi: 'he grants delay'	jəmɖi: 'he goes off'
ɿ:a:d 'he returned'	ɿ:a:ɖ 'he indemnified'
ɿ:a:dd 'counting'	ɿ:a:ɖɖ 'biting'
fa:di: 'redeemer'	fa:ɖi: <sup>3</sup> 'empty'
mufi:d 'instructive'	mufi:ɖ 'overflowing'
ha:mid 'praising'	ha:miɖ 'acid'
hami:d 'praiseworthy'	ha:miɖ 'acid'
ɿ:a:wadani: 'he returned to me'	ɿ:a:wəɖəvni: 'he recompensed me'

d and ɖ in same word

dəħħd 'refutation'	maqħdu:d 'supported' [maqħ-du:d ('counted')]
jadħvħdu 'he refutes'	
ħpəħħvħd 'upper-arm'	ɿ:a:ɖħvħata: 'they(f.) supported each other'

ħpəħħvħd 'he supported'

s compared with ʂ

salab 'he despoiled'	səlab 'he crucified'
maslu:b 'despoiled'	məslu:b 'crucified'
salb 'despoiling'	səlb 'crucifixion'
sulib 'he was despoiled'	səlib 'he was crucified'

<sup>1</sup> Becomes practically təbtı:l.

<sup>2</sup> Practically ɖəlla.

<sup>3</sup> The long a before these velarizing consonants is sometimes read aa, e. g. faaɖi:, see p. 47.

su:r 'town-wall'	su:r 'Tyre'
sila:h 'armour'	sila:h 'reconciliation'
si:n 'the letter s'	si:n 'China'
fasi:h 'spacious'	fasi:h 'correct in speech'
fusha 'holiday'	fusha(:) 'correct speech'
sawwa:h 'he caused to travel'	sawwa:h 'dry up'
sa:r 'he walked'	sa:r 'he became'
musirr 'divulging'	musirr 'insisting'
tawassal 'he besought'	tawassal 'he arrived at'
husn 'goodness'	husn 'fortress'
muhsan 'benefited'	muhsan 'wedded'

z      compared with      ȝ

zahar 'he flourished'	ȝahar 'he appeared'
jazharu 'he flourishes'	jazharu 'he appears'
al ȝazhar 'the Azhar University'	al?ȝazhar 'the most apparent' <sup>1</sup>

za:hir 'flourishing'	ȝa:hir 'apparent'
zalla 'he slipped'	ȝatla 'he continued'
wa:zib 'flowing'	wa:zib 'continuous'
ma:hfu:z 'driven'	ma:hfu:ȝ 'kept'

ð      compared with      ȝ

dall 'he was humbled'	ȝall 'he remained'
dill 'humiliation'	ȝill 'shade'
ha:daf 'he omitted'	ha:fud 'he kept'

k      compared with      q      (Cairo  
colloquial)

kalb 'dog'	qolb 'heart'	ȝalb
makka:r 'deceiver'	maqqo:r 'Makkār' (name)	ma??a:r
kadar 'disquietude'	qodar 'he was able'	ȝidir
nukta 'witticism'	nuqṭo 'drop'	nu?ṭo
nakab 'he deviated'	naqab 'he bored'	
manku:d 'withheld'	manqu:d 'paid'	
nakar 'he denied'	naqor 'he pecked'	
nakd 'withholding'	naqd 'cash'	na?d
nakirp 'indefinite noun'	naqirp 'angered'	

<sup>1</sup> ȝa:habar is, in fact, the way al ȝazhar is pronounced in vulgar Cairene.

jakdir 'he is disquieted'	jaqdir 'he is able'	ji?dar
tamallak 'he got possession of'	tamallaq 'he was flattered'	
al ḥakk 'the rubbing'	al ḥaqq 'the Truth'	il ḥa??
maḥku:k 'rubbed'	maḥqu:q 'wrong'	maḥ?u:?

h compared with	ḥ	and	x
hadam 'he pulled down'	ḥadam 'it was hot'	xadam 'he served'	
jahdim 'he pulls down'	jaḥdim 'it is hot'	jaxdim 'he serves'	
ha:dim 'pulling down'	ḥa:dim 'being hot'	xə:dim <sup>1</sup> 'serving'	
nabah 'he heeded'	nabaḥ 'he barked'	nabax 'he leavened'	
janbah 'he heeds'	janbaḥ 'he barks'	janbax 'he leavens'	
kahf 'cave'	kaḥf 'treading down'		
kahl 'full-aged'	kaḥl 'collyrium'		
mihne 'profession'	miḥne 'inquisition'		

h	siḥḥa 'correctness'
mahma: 'whatever'	siḥa:ḥ 'correct (plu.)'
duhn 'oil'	səḥḥah 'he corrected'
?al mahdi: 'the Mahdi'	?əṣḥah 'chapter (of Bible)'
?ihdina: 'lead us!'	wa:ḥid 'one'
?a:h 'ah!'	

ta:h 'he wandered'	xo:x 'plums' (coll.)
?ahl 'people'	fa:x 'he was old'
?ahlan wa sahlan 'welcome!'	fajx 'sheikh', 'old man'
ḥahd 'covenant'	fajxu:xa 'old age'

ḥ	muxta:r 'chosen'
ḥulu:l 'immanence'	məṭbax: 'kitchen'
subḥ 'morning'	ṭabbax: 'cook'
ṣubḥn 'bowl'	
?al masi:ḥ 'the Christ'	g
ṣuhḥ 'stinginess'	qafar 'he forgave'
ṣubḥi:ḥ 'correct'	jagfir 'he forgives'

<sup>1</sup> Coll. xa:dim.

**balag** ‘he attained’  
**lugr** ‘language’  
**sagyb** ‘tumult’  
**bali:g** ‘eloquent’

?

?al ?alam ‘the pain’  
?al ?a:n ‘now’  
jas?al ‘he asks’  
mas?u:l ‘asked’  
su?a:l ‘question’  
ba?s ‘might’  
su:? ‘evil’  
sajji? ‘injurious’  
bad? ‘beginning’  
qur?a:n ‘Koran’

1

?al ?alif ‘the letter alif’  
likaj ‘in order that’  
lajla, lajl ‘evening’  
kullukum ‘all of you’  
kul ‘eat!’  
kull ‘all’  
dali:l ‘proof’  
dalla:l ‘pointer’  
?akalt ‘I ate’  
halab ‘Aleppo’  
walad ‘child’

‡

pt̪r̪:h ‘God’  
kan\_ pt̪r̪:h ‘God was’  
bajtu\_ tr̪:h ‘God’s house’  
[bajti\_llah] „ „, (gen.)

r

kaθi:r ‘much’  
kuθa:r ‘many’  
g̪nfu:r ‘forgiving’

bqqr ‘cattle’  
muſfīr ‘pale’  
r̪aqul ‘man’  
riga:l ‘men’  
rusu:m ‘dues’  
irqa:j ‘return!’  
faqr ‘dawn’ (faqr)  
kattar xerok ‘thank you’  
(coll.)

¶

qala: ‘upon’  
maqana: ‘meaning’  
qada:wə ‘enmity’  
qinab ‘grapes’  
qina:d ‘obstinacy’  
qulu:w ‘height’  
qulim ‘it was known’  
?al qaðrp: ‘The Virgin’  
qiffa ‘chastity’  
qa:lim ‘knower’  
qi:sa ‘Isa (Jesus)’  
qu:d ‘lute’  
qaqlam ‘I know’  
?iqlam ‘know !’  
?uqbud ‘worship’  
maqida ‘stomach’  
baquda ‘it was far’  
fuqila ‘it was done’  
fiṣr ‘poetry’  
jaqir ‘poet’  
qaqir ‘hair’  
juqna: ‘we hungered’  
waqz ‘exhortation’  
mawqisə ‘sermon’  
mawqū:z ‘catechumen’  
?afqā:l ‘I do’  
?al qaqla: ‘the highest’  
?al ?aqā:li ‘the highest (pl.)’  
qaqb ‘people’

ſuŋu:b 'peoples'  
 adŋija 'prayers'  
 ta:biŋ 'following'  
 jasu:ŋ 'Jesus'  
 jasu:ŋu „ (nom.)  
 jasu:ŋa „ (acc.)  
 jasu:ŋa\_l masi:h 'Jesus  
     Christ'  
 ſəni:ŋa 'craft'  
 ſəna:ŋi:ŋ 'crafts'  
 ſi:ŋa 'sect' (Shia)  
 ſijaŋ 'sects'  
 bit ſəbŋ } 'naturally'  
 ſəbŋjan }  
 farŋ 'branch'  
 tamaŋŋan 'he studied'  
 tumuŋŋin 'it was studied'  
 ſuŋa:ŋ 'ray'  
 aſiŋŋa 'rays'  
 ſaŋŋa 'it radiated'

## w

mawa:ŋi:d 'promises'  
 hilw 'sweet'

wa:w 'the letter w'  
 kakaw 'cocoa'

The group iw is rare in classical, common in colloquial :—

Classical :

iŋliwla:? 'mounting'

Colloquial :

iwŋa 'look out!'

iwla:d 'children'

tiwſwl 'you arrive'

## j

jaj?as 'it dries'  
 hajija 'he lived'  
 ɻajija 'he was weak'  
 maʃj 'walking'

The group uj occurs in the classical :

sujja:h 'travellers'  
 ſujja:h 'jewellers'  
 ɻujjin 'he was appointed'

## Some Mixtures

rŋqas 'he danced'	compared with	rpkas 'he reversed'
rŋqs 'dancing'	, , ,	rpk's 'reversal'
jarkus 'he dances'	, , ,	jarkus 'he reverses'
rpknd 'he ran'	with rŋqnd 'he lay down'	and rpkad 'he
'was still'		
jarkud 'he runs'	with jarqud 'he lies down'	and jarkud
'he is still'		
rpkid 'running'	with rŋqid 'lying down'	and rpkid
'still'		

## CHAPTER X

### CONTINUOUS SPEECH

WE have hitherto been considering the pronunciation of isolated Arabic words, for the purpose of analysing their sound-elements and of giving practice in those elements. But detached words do not make speech any more than vocabularies make literature. Words only occur in speech as elements of connected sentences. Contrary to common belief, there is no more pause between words in continuous speech (that is, between two breath-pauses) than there is between the syllables of a single word. The spaces between words in writing and printing are used to aid the eye, but they have nothing corresponding to them in phonetic fact.

Moreover, as we shall see, words occurring in connected speech often modify each other in important ways.

It will be convenient to discuss the subject of this chapter under two main aspects, namely :

#### *Accent and Length.*

Human speech secures variety and avoids monotony by varying the values of different syllables in different ways. Arabic shares two of such ways with English : namely, *accent* or tone, and *length* or quantity.

*Accent* or tone, as the names imply, is an altered musical pitch, which regularly accompanies the vowels of certain syllables. *Length*, or quantity, is simply the prolongation of certain vowel-sounds by the voice.

The symbol for accent is ', placed immediately before the syllable the vowel of which is 'accented', that is, has its musical pitch raised several notes higher than the surrounding vowels.<sup>1</sup> The symbol for increased length is :, and that for half-length ..

It may be remarked here that *stress*, which is a term often used loosely for *high pitch*, denotes an entirely different thing,

<sup>1</sup> The sign ' is commonly used to denote *stress* (see below). In this book it exclusively denotes intonation.

viz., an increase of breath-volume (due to increased lung-pressure) with which certain syllables are stressed. Emotional stresses are found in Arabic as in all languages : but these are occasional and irregular and therefore outside our present subject. When they occur, they are accompanied by accent, the tone of which may in such cases be *lowered* as well as raised.<sup>1</sup>

We must now discuss Accent and Length, (A) in a typical Arabic Colloquial, and (B) in Classical Arabic. The word-changes due to accent and length in Arabic obey laws which are very differently *applied* in classical and colloquial Arabic, though there is a complete unity of principle about the laws themselves. As the system has been most elaborated in colloquial (Egyptian) Arabic<sup>2</sup> it will be convenient to take it first. A firm grasp of these laws and their application, affecting as they do the *quantity* as well as the *tone-accent* of syllables, is absolutely essential to the acquisition of good colloquial.

### (A.)

#### *Quantity in Egyptian Colloquial.*

Three degrees of vowel length may be observed in ordinary talk. These may be termed *long*, *short*, and *very short*. Taking the short vowel as our unit, we may consider the long vowel as about twice its length, and the very short one to be half its length. Full length is indicated by :, and extra shortness by small letters placed above the line.

Examples of short and long vowels are seen in the word *wila:d* ('children').

The very short vowel is found at the beginning of words in unstressed position. It is sometimes so short that it is

<sup>1</sup> e. g. the deprecating 'I don't think so' in English.

<sup>2</sup> In this connexion it is worth noting that this system strongly resembles the system of Hebrew 'accentuation.' Much of what is said in this chapter applies to Syrian and other colloquials. The distinctive peculiarities of accentuation, etc., in these colloquials, however, cannot be followed out here.

In all that is said in this chapter, the philological question of the priority of colloquial or of classical, and their relation generally, is left entirely aside.

almost impossible to determine its quality. Example: *m<sup>ā</sup>da:ris* ('schools').<sup>1</sup>

### *Effect of words on each other.*

We now proceed to explain the principles relating to the effect of words on each other in connected speech.

(1) It is a fundamental principle in Arabic, both classical and colloquial, that a long vowel may not stand before a non-final closed syllable.<sup>2</sup> In accordance with this rule, words the vowel of which was originally long, have that vowel shortened when a closed consonant follows. It makes no difference whether the following consonant belongs to the word itself or to the next word. The following examples show the way colloquial Arabic applies this principle:

**kita:b** 'a book' but **kitab kibi:r** 'a big book' (a: shortened before b and k)

?u:m 'rise' ,,, ?umt 'I rose' (*not* ?u:mt)

?e:h 'what?' ,,, ?eh da 'what is that?' (e: shortened before h and d)

**ba:b** 'door' ,,, **babbə** 'her door' (a: shortened before b and h).

(2) Colloquial aims at the reduction of short vowels occurring in succession. When the second of such a series is *unaccented* it is elided, provided that it is i, u or ə, but not a.  
Exx. :

da\_kta:b for da **kita:b** 'this is a book'

ja\_mħammad for ja mħammad 'O Mohammed'

ma\_lku:s for ma luku:s 'you have not'

qagalti for qagaliti 'my bicycle'

But if such a syllable is *accented* no elision takes place, e.g. :

hu:wa /nisi not hu:wa\_nsi 'he forgot'

hu:wa /xulus not hu:wa\_xlus 'it was finished'.<sup>3</sup>

The a-vowel resists this tendency uniformly. Contrast *hu:wa kari:m* 'he is noble' with *hu:wa\_kbi:r* (for *kibi:r*)

<sup>1</sup> Syrian *m'da:ris*: and similarly throughout, e.g. *k'ta:b* 'book'.

<sup>2</sup> Except at the end of a clause: and, in classical, before doubled consonants, e.g. *ħa:ssa* 'feeling'.

<sup>3</sup> An exception may occasionally be noted, e.g. *li ħaddiħna* 'to this point', for 'hina, though 'hi is accented.'

'he is old'; and **ana ḫorṛbtu** 'I struck him' with **ana msiktu** (for **misiktu**) 'I seized him'. And similarly the u-vowel.

This phenomenon is exactly parallel to the elision of 'e muet' in French (e.g. in *je ne peux pas, le chemin de fer*, where *je\_n peux pas, le\_ch min\_d fer* are what is actually said).

(3) A consonant must either be followed or preceded by a vowel (except at the end of a sentence). A group of three successive consonants is impossible in Arabic. When, therefore, a word ending in two consonants is followed by a word beginning with a consonant a very short vowel is inserted at the end of the first word. Thus **?umt̪i f̪s subḥ** 'I rose in the morning', to prevent the group **mtf**; **il ḥibri t̪wjjib**, 'the ink is good', to prevent the group **brt̪**; **is sitt̪i nu:r** 'Mrs. Nur', to prevent **ttn**. The ordinary foreigner's solution of the difficulty **?umt̪i f̪s subḥ**, **il ḥibr̪ t̪wjjib**, is **sit nu:r** is quite incorrect. A vowel must be added, not a consonant dropped or weakened.<sup>1</sup>

This very short intrusive vowel becomes an ordinary short vowel when it receives accent, e.g. **?ul'ti lu** 'I said to him', but **?ul'ti lir ra:gil** 'I said to the man'. For this reason when the euphonic vowel occurs in the word itself owing to the suffixing of a preposition, it is of ordinary length, e.g. **ib'nina** 'our son'.

The intrusive vowel is i, except before pronouns in a or u: e.g. **ib'nahā** 'her son', **ib'nuhum**, **ib'nukum** 'their, your son'.

(4) The intrusive vowel may even occasion the elision of a short vowel in the next word, in the way described under Rule (2). In this case also it receives accent and becomes an ordinary short vowel. Examples:

**?ul'ti\_lha** 'I said to her', for **?ul'ti laha**

**katab'ti\_bha** 'I wrote with it', for **katabt̪i biha**

**suf'ti\_mḥammad** 'I saw Mohammed', for **suft̪i mḥammad**

**far?i\_kbi:r** 'a great difference', for **far?i kibi:r**.

<sup>1</sup> It will be seen that this principle is similar to that found in French (Parisian pronunciation); e.g. in *peuple* (pronounced when by itself as a monosyllable) the final e (ə) is sounded when succeeded for example, by *français*. Similarly *montré-moi, autrefois*.

(5) If the elision of a short vowel after the manner noted in Rule (2), causes a long vowel to be followed by two consonants, that vowel is shortened either partially or entirely, as described in Rule (1). In this way two abbreviations, for the sake of speed and facility, are made in a single word. For example *ka:ti'ba:ha* 'writing (*f.*) it' becomes in colloquial *kat'ba:ha* (not *ka:t'ba:ha*), and '*ta:sīqā* 'the ninth' (*f.*) becomes '*tasqā*.

This process of shortening may involve change in the value of an a-vowel (see pp. 46-48). Compare *ḥa:tit* 'placing' with *ḥuttū* (contracted from *ḥa:titū*) 'placing it'.

If the elided vowel is preceded by j or w, the j or w tends in colloquial to become reduced to i or u, forming a diphthong with the preceding vowel. Compare:

*ʃa:jil* 'carrying' with *sailu* 'carrying it'  
*qā:wuz* 'wishing' with *qauzu* 'wishing it'.

The process may be carried even further. Thus the classical *qā:ʔilati* 'my family' is pronounced in colloquial *qelti*, having no doubt developed through the following stages, *qā:ʔiliti* > *qā:ʔilti* > *qajilti* > *qailti* > *qełti*, and so *qelti*. Similarly the name Ayesha, *qā:ʔiʃa* > *qajʃa* > *qaʃa* > *qeʃa*.

(6) Long vowels lose their length when the syllable occurs in low-pitched position, even when there is no sequence of consonants necessitating shortening. Examples:

*ja'ze:d* 'O Zaid' for *ja:zé:d*  
*ʔa:bilni* 'he met me' for *ʔa:bilni* (contrast '*ʔa:bil*  
*m<sup>o</sup>ħammad* 'he met Mohammed')  
*'fa:fu* 'they saw' for '*fa:fu*', but *fa'fu:ha* 'they saw  
 her' for *fa:fú:ha*:  
*'laʔu* 'they met' for *'laʔu*:  
*'sufna* 'we saw' for *'sufna*:

(7) Initial ? (see p. 80) is omitted in connected speech. When this omission brings two vowels together (i.e. the final vowel of one word and the first vowel of a following word), one of the vowels disappears. If the vowels are dissimilar the second usually prevails over the first, though occasionally

the reverse is the case. If they are similar, it is of course immaterial which we consider to be the one that gives way. Examples :

kunta?fil 'I was shutting' for kunti ?a?fil

jaxti 'O my sister' for ja: ?uxti

hibriswid (or hibriswid) 'black ink' for hibri ?iswid

jabu:ja (or jabu:ja) 'O my father' for ja: ?abu:ja.

Two examples of elided ? may occur in successive syllables, with result like the following :

liswid 'the black' for ?il ?iswid

limtiha:n 'the examination' for ?il ?imtiha:n.

Note carefully: the glottal-stop that replaces classical q (represented by the sign ?) is never elided under any circumstances.

### *Accent (intonation) in Egyptian Colloquial.*

Rules which would cover all cases would be too complicated and therefore ineffective. It is better, therefore, to formulate the following general principles :

(1) The high pitch can only fall on the final syllable if that syllable terminates in two consonants, as ðr'rbt 'I struck', or in a long vowel followed by a consonant, as bar'da:n 'cold'.<sup>1</sup>

(2) Otherwise the penultimate receives accent in almost every case, even when its vowel is unimportant and euphonic, and the preceding syllable is important, e.g. ðrpb'tini 'you struck me', though the i is a mere passing vowel, mad'røse 'school'. (In Upper Egypt the anti-penultimate more frequently receives accent, e.g. 'madrøse' 'school').

(3) The anti-penultimate is accented if the penultimate is short and the final does not fulfil the conditions of (1), e.g. 'ðrabu', 'ðrbbit' 'they, she struck'.

<sup>1</sup> N.B. (a) Final vowels cannot receive accent. (b) It is not enough even when a short vowel is followed by a consonant in a final syllable. Before it can receive accent either the vowel is lengthened or the consonant is doubled, e.g. '?um 'rise!' becomes '?u:m in colloquial, and '?ab 'father' becomes '?abb.

*Shifting of Accent.*

Shifting of accent is a most important feature of Arabic pronunciation. This shifting of the high pitch is caused in the following ways:

(1) By the suffixing of enclitic<sup>1</sup> pronouns beginning with consonants (including *lak* 'to you', etc.) ; examples : *ʃa'fu:nī* 'they saw me', *la'qu:ku:m* 'they met you', *suf'na:ha* 'we saw her', *qa'lū:li* 'they said to me'.

It will be noticed that the shifting of the accent by the enclitic has restored to the preceding syllable in these examples its lost length, and has simultaneously robbed the first syllable of its length through depriving it of accent. It should be observed that enclitics cause the very short intrusive vowels to be of ordinary short length, and give them stress ; example : *?ul'tilu* 'I said to him'.

(2) By the suffixing of the negative *ʃ* which throws stress on to the last vowel, thus shortening all preceding vowels ; examples :

*ma ðpr̩bu'ni:ʃ* 'they did not strike me', for *ma: ðpr̩bu:ni:ʃ*

*ma\_j?ablu'ni:ʃ* 'they do not meet me', for *ma: juq̩b:abilu:ni:ʃ*.

It will be seen that this last expression has undergone no less than five curtailments, two short vowels having been elided, and three long having become short. Of these three, two were shortened through the monopolizing of the stress by the final syllable.

(B.)

*Classical.*

When we compare colloquial Arabic speech with classical speech, we find just the broad differences of principle which we should expect when the ends and uses of the two dialects are considered. The object of a colloquial is to facilitate the exchange of thought by means of rapid, easy speech ; while

<sup>1</sup> The term 'enclitic' is given to syllables which have the property of accentuating the last syllable of the preceding word. As a consequence they practically become part of that word.

a literary language, which is the vehicle of recitation, of oratory and poetry, of reading literary texts aloud, will be less preoccupied by speed than by stateliness, deliberateness of rhythm and elaboration of syntax.

From these considerations it results that colloquial Arabic, as we have seen, carries *contractions* to a much farther point than classical; short vowels are constantly elided and long vowels constantly shortened, these contractions being subject only to the restriction that the consonants must not overload the vowels.

The classical language, on the other hand, carries the system of *intrusive vowels* to a much farther point than the colloquial. This secures the steady, easy, rhythmic march of words, does not sacrifice long syllables, and affords immense opportunity for syntactical elaboration. The characteristic differences of the two languages are well seen by their respective expressions for 'her door', viz.:

colloquial : **babhə** (= 3 length-units)

classical : **ba:buha:** (= 5 length units).

We call the particular attention of students to this contrast. Many who have studied classical spoil their colloquial by inserting these euphonic vowels instead of shortening the previous long vowel (see above p. 68).

Or again, contrast

classical : **ħa:rptuhum** 'their street'

colloquial (omitting euphonic u) : **ħa'rithum.**

Moreover, these short final vowels are specialized in the classical language, and become the vehicle for declension and conjugation. Thus :

**qumtu fīs subħ** 'I rose in the morning'

**qumta fīs subħ** 'You (m.) rose in the morning'

**qumti fīs subħ** 'You (f.) rose in the morning'

Colloquial, in all three cases, **?umti fīs subħ.**

**ba:buha:** (*nom.*) 'her door'

**ba:baha:** (*acc.*) ,,

**ba:biha:** (*gen.*) ,,

Colloquial, in all three cases, **babhə.**

### *Accent in Classical Arabic.*

Intonation in classical Arabic, as used orally, follows in general the lines indicated on p. 71, with this principal difference, that the accenting of the ante-penultimate is much commoner than in colloquial. If that syllable is long, by nature or position, it receives accent as well, and the penultimate is left unaccented : e.g. **ðv'rɒbtuhum** (coll. **ðvrbɒtuhum**).

Accent on the *fourth* syllable from the end is possible in classical, but not in colloquial : e.g. **al'ħarɒkātu** 'movement'; **'ðarɒbatak** 'she struck you' (coll. **ðarɒbitak**).

### *Length in Classical Arabic.*

The very short intrusive vowels are not found in classical. The shortest syllable, therefore, consists of a consonant followed by a short vowel ; this may be taken as the unit of syllable-length, and we will denote it by  $\text{♪}$ ; examples :

**wa** 'and', **maq̥a** 'with'.

Twice as long as this, and therefore represented by  $\text{♩}$ , are  
 (a) syllables containing long vowels, such as **ma:** 'not',  
**fi:** 'in', **du:** 'possessing'; (b) closed syllables (i.e. syllables ending in a consonant), such as **min** 'from', **lan** 'not', **kun** 'be !', **kaj** 'in order that', **law** 'if', **qa:hil** 'foolish', **la:qɒ:** 'he met'.

The expression **'law la:zajdan** 'but for Zaid' would, therefore, have the rhythm  $\text{♩} \text{♩} \text{♩} \text{♩}$ . It should be remembered that the first element of a doubled consonant is reckoned as closing the preceding syllable, so that for instance the value of **nassa:** is  $\text{♩} \text{♩}$ .

Longer than  $\text{♩}$ -syllables are the above types of syllables (a) and (b) when they are followed by the sound ?, especially if this occurs in the middle of a word and not

between two words. Thus the long a in *ga?:a* 'he came' is longer than that in *la: ?adhab* 'I will not go', and both are longer than *qa:* or *la:* when not succeeded by ?. These increased lengths may be represented by  $\text{J}.$  and  $\text{J}^{\circ}$  respectively, thus  $\text{J}^{\circ} \text{ J} \text{ J}$  *qa?:ahu:,* and,  $\text{J} \cdot \text{ J} \text{ J}$  *la: ?adhab.*

Longest of all is a syllable containing a long vowel followed by a doubled consonant ( $\text{J}^{\circ}.$ ), especially at the end of a sentence ( $\text{O}$ ). Examples:  $\text{J}^{\circ} \text{ J}$  *ha:sssun* 'feeling',  $\text{J}^{\circ} \text{ J}^{\circ}$  *juha:ggu:na* 'they plead',  $\text{J}^{\circ} \text{ J} \text{ J}$  *hawa:ssuna:* 'our senses',  $\text{J}^{\circ} \text{ J}^{\circ} \text{ O}$  *vā dāv:ll* 'the errant one' (at the end of a sentence).

Only the most formal reading observes all these proportions. For ordinary purposes it is only necessary to distinguish *short* ( $\text{J}$ ), as in *wa, ?ana*; *long* ( $\text{J}.$ ), as in *ma:, hal,* and *over-long* ( $\text{J}^{\circ}.$ ), as in *ga?:a, dāv:ll.*

### *Examples of different degrees of length.*

$\text{J} \text{ J} \text{ J}$   $\text{J} \text{ J} \text{ J} \text{ J}$   $\text{J}^{\circ}$   
*?ahuwa* *'dārabaka* *bi-*  
 $\text{J} \text{ J} \text{ J} \text{ J}$   $\text{J} \text{ J} \text{ J} \text{ J}$  .  
*'xa:sabati* *'waladina:*

('Did he strike you with the piece-of-wood of our child?')

$\text{J} \text{ J} \text{ J} \text{ J} \text{ J} \text{ J} \text{ J}$   
*illam tasmañna natrukha:.*

('If she does not hear us, we will leave her'.)

A sentence composed of short syllables. Each one should follow its predecessor with absolute regularity. Beware of the tendency towards lengthening the consonants referred to on p. 59. Practise at first slowly and gradually increase the speed. There must be no pauses whatever between the words.

A sentence of the exactly opposite type, entirely composed of long syllables, each one heavy, unhurried and deliberate. There must be no pauses between the words.

  
fil 'bad?i 'ka:na l 'kalimah

('In the beginning was the Word'.)

A sentence with mixed quantities. Notice how the voice is entirely cut off after the syllable 'bad, and how this together with the rhythm gives the syllable ?i the effect of belonging to the next word 'ka:na rather than to its own—as though it were fil 'bad, ?i'ka:na—l 'kalima.

  
?ar ri:hū ta/hubbu h̄aiθu  


('The wind bloweth wher-  
ever it listeth'.)

In this example notice how absolutely necessary it is not to pause between words, but to run straight on (e.g. from ri:hū to tahubbu). Otherwise ri:hū () will sound like  and the rhythm (and possibly the sense) will be lost. -hū almost seems to belong to the following word (tahubbu) more than to its own ; similarly -θu seems to belong to tasa:? more than to h̄ai—as though we were to write ?arri: h̄uta/hub bu:h̄ai θuta/ʃa:?:

Even in these few examples the magnificent sonority and rhythmicality of classical Arabic can be discerned. At each long syllable the voice pauses deliberately ; over the short ones it ripples rapidly but without hurry. How effective a succession of long and over-long syllables may sound is exemplified by the following clause from the Korān, which contains no less than six over-long syllables (owing to glottal stop following a long vowel) :

<sup>1</sup> Or rather the dot denotes here a quaver rest, to allow for the hiatus.

♩. ♪♩ ♩ ♪♩ ♩ ♪♩. ♪♩ ♩ ♪♩. ♪♩ ♩ ♪♩.

la:· ?ila: ha::?ula:: ?i wala:· ?ila: ha::?ula::?,

which portentous sentence only means, however, 'neither to these nor to these'. Another good example is found in the Mohammedan creed :

♩. ♪♩ ♩ ♪♩ ♩ ♪♩. ♪♩ ♩ ♪♩. ♪♩ ♩ ♪♩. ♪♩

'la:· ?i'la:ha ?il'la\_ṛṛɔ:h; muḥammadun ra'su:lu\_ṛṛɔ:h  
(‘There is no God but Allah ; Mohammed is the prophet of Allah’).

Notice here the hammer-like strokes indicated by the twice-repeated spondaic ♩ ♩ ♩.

Let the caution be once again repeated, and emphatically, that nothing is more fatal (and more fatally easy) than to pause an instant after a word ending with a ♪-syllable (thus virtually prolonging it to ♩): the *immediate* passing to the next word is absolutely essential. It will be found necessary to practise the junctions between two words quite as much as each of the words separately. For instance, in example No. 4 above, the combination **ḥu-tahub** may have to be practised possibly a dozen times, and similarly **bu-ḥai**, before the sentence runs without pause, stumble, stutter, or other of the forms of boggling which must make any reading aloud (or speaking) a pain to listen to.

### *Absence of pause.<sup>1</sup>*

Every clause then must be treated and read as a single unit, as if it consisted of a single word. Each clause must be practised many times if necessary, till this result is reached. No pause must be made, and no final vowel dropped, until the end of the sentence or breath-group.

### *Dropping of final vowels.*

At the ends of breath-groups final vowels, if short, not only may but must be dropped. Examples : **ka:na fi l bajt** (not **bajti**) ‘he was in the house’, **liman ha:da l bajt ?** (not **bajtu**) ‘whose house is this ?’, **rp?ajtu l bajt** (not **bajta**) ‘I saw the house’.

<sup>1</sup> In Arabic **waqf**.

### Dropping of -n terminations.

The n of the terminations of indefinite nouns (called in Arabic *tanwi:n*) is also dropped with the vowel at the end of each breath-group, except in the accusative formed with -an, in which case the n is dropped and the vowel lengthened. Examples: *qa:?*a muḥammad (not *muḥammadun*) 'Mohammed came', *gi?tu bi muḥammad* (not *muḥammadin*) 'I brought Mohammed', but *rp?aitu muḥammada:* (not *muḥammadan*) 'I saw Mohammed'. In the case of adverbial expressions ending in -an, however, it is pedantic to apply this rule, thus: *?ajd̪an* 'also', rather than *?ajd̪v:*, and so *jiddan* 'very', *ha:lan* 'at once', etc.

### Junction.

We have already shown how each sentence, right up to the pause, must be considered as a single whole, and read as though it were one word. The cementing of the words that compose a sentence is still further secured by the process known as *junction* (in Arabic *wṣl*). It consists in the dropping of the sound ? when initial (together with its vowel) in certain words,<sup>1</sup> so that the final vowel of the preceding word runs straight on to the second consonant of the next word. Thus the words for 'by', 'the', pronounced by themselves are *bi*, *?al*; but when these words are put together they are pronounced *bi\_1* (not *bi ?al*). So also we do not say *baitu ?al qp:di:* 'the house of the judge', but *baitu\_1 qp:di:*.

The following words and forms have the peculiarity that they lose their ? in connected speech :

- (a) the definite article *?al*, including *?pitr:h* (= 'The God') and the relative pronouns *?alladi:*, etc.
- (b) the nouns *?ism* 'name', *?imri?* 'man', *?imr?p?ah* 'woman', *?ibn* 'son', *?ibnah* 'daughter'.
- (c) the numerals *?iθna:ni* 'two' with its cases and compounds.

<sup>1</sup> A glottal stop which may be elided is called in Arabic *hamzatu l wṣl* ('the glottal stop of junction'). The glottal stop which may never be elided is called *hamzatu l qatṭ*, (the glottal stop of cutting'), because in pronouncing it the voice is completely cut off.

(d) the imperative of the triliteral verb, e.g. ?id̄rb  
'strike!'

(e) the past tense, imperative, and infinitive of the VII and following increased forms of the verb, e.g. ?ijtamaqā 'he met', ?ijtamiq 'meet!', ?ijtimāq 'meeting'.

Examples of junction: ḥa:da: qplamu l ka:tib 'this is the pen of the writer', rp̄aitu qplama l ka:tib 'I saw the pen of the writer', ?amsaktu bi qplami l ka:tib 'I seized on the pen of the writer', ma:ta\_bnu\_l ?insa:n 'the Son of Man died', bi\_smī\_llā:h 'in the name of Allah', bi\_bnī\_llā:h 'by the Son of God'.

Notice in the fourth example the way the voice is completely cut off between l and ?i, so that the l seems to belong to the previous word. It is most important to make this hiatus correctly; to run the voice on in any way from the l to the i is a very serious mistake. Further examples illustrating the same point are bajtu\_1 ?ami:r 'the house of the prince', mina\_1 ?ab 'from the father', qani\_1 ?ax 'about the brother', qala\_1 ?vr̄d 'on earth'.

### *Assimilation of the l in ɻal.*

When the l of the definite article precedes one of the following consonants, it is assimilated to it (see p. 56): t, d, t̄, ḫ, n, l, r, θ, ð, s, z, ʃ, ʒ (ð), f. For example, we do not say ?al tibn 'the straw', but at tibn, the two t's being pronounced as a doubled consonant (p. 60). These fourteen consonants are called in Arabic the 'solar' consonants; the other fourteen are called the 'lunar'. Further examples (classical) are the following:

bajtu t̄ tilmi:z 'the house of the pupil'	bi kita:bi d̄ dars 'with the book of the lesson'
nati:jatu t̄ t̄v:qā 'the result of obedience'	bi ?alami ḫ ḫr̄b 'by the pain of the blow'
majdu n ni:l 'the glory of the Nile'	fī: baiti r̄ r̄v?i:s 'in the chief's house'
hudbu θ θawb 'the hem of the garment'	ṣv:liḥu ð ðawq 'good of taste'
qpli:lu s sima:q 'slow to hear'	sari:qū z zawa:l 'quick to disappear'

**maħabbatu s sədi:q** ‘the love of the friend’      **sadi:du z zulm** ‘severe in tyranny’ (**sadi:du ð ðulm**)  
**worqu s sagar** ‘the leaves of the tree’      **bil lisa:n** ‘with the tongue’

*Elision after a word ending in a consonant.*

We have seen that when the previous word ends with a vowel, the vowel is carried over to the next word. If, however, the word ends with a consonant, that consonant is supplied with an additional intrusive vowel, usually i. Examples :

<b>lam jpdribi l walad</b> ‘he did not strike the boy’	originally <b>lam jpdrib</b>
<b>mina l ?prd</b> ‘from the earth’	,, <b>min</b>
<b>qani l xpbpr</b> ‘about the news’	,, <b>qan</b>
<b>manzilukumu_l jami:l</b> ‘your fine house’	,, <b>manzilukum</b>
<b>bi manzilihim_i_l jami:l</b> ‘in their fine house’	,, <b>bi manzilihim.</b>

*Elision of P, preceded by a long vowel.*

When junction occurs after a long vowel, the vowel is shortened and runs on to the next word.<sup>1</sup> Examples :

<b>fi l bajt</b> ‘in the house’	originally <b>fi:</b> ‘in’
<b>du s sagas:qa</b> ‘endowed with bravery’	,, <b>du:</b> ‘endowed with’
<b>ma_smuk</b> ‘what is your name’	,, <b>ma:</b> ‘what’.

*Elision of P, preceded by a diphthong.*

We have seen (p. 70) that what correspond to diphthongs in classical Arabic are properly aj and aw, rather than ai and au. When these are followed by a word undergoing elision of ?, an i is added after the j or w. Examples :

**?imma l haja:tu ?awi\_l mawt** originally **?aw** ‘or’  
‘either life or death’

<sup>1</sup> But the letter denoting prolongation is retained in Arabic writing.

**Jasu:ju ʔaji\_l masi:h** ‘Jesus,  
that is, Christ’

*Elision of ?, preceded by -n termination.*

When a word undergoing elision of ? is preceded by a -n termination (*tanwi:n*), an i is added after the n.<sup>1</sup> Example: **qawmuni\_xtartahu** ‘a people whom thou hast chosen’ for **qawmun ?ixtartahu**. The accusative **qawman** and genitive **qawmin** are treated similarly.

*Double elision of ?.*

The following cases arise, when a case of double elision such as (*a*) **l** (*b*) **g**?*ihi:d* ‘diligence’ is preceded by (*a*) a closed syllable as in **juzhir**, (*b*) a long vowel as in **juzhiru:**, (*c*) a diphthong as in **?aw**, (*d*) a -n termination as in **zaidin**. Each of these cases is treated in the same way as when there is only one elision. Examples:

- (a) **lam juzhiru li\_gtiha:d** ‘he did not show diligence’  
(i added to **juzhir**)
- (b) **lam juzhiru li\_gtiha:d** ‘they did not show diligence’  
(long u: at end of **juzhiru:** made short)  
**lam južhirv li\_gtiha:d** ‘they two did not show diligence’ (for **južhirv:**)  
**fi li\_gtiha:d** ‘in diligence’ (for **fi:**)  
**qabbilu li.bn** ‘kiss the Son’ (for **qabbilu: ?al ?ibn**)
- (c) **?al wiħdatu ?awi li\_ttiħa:d** ‘unity or concord’  
(i added to **?aw**)  
**?al wiħdatu ?aji li\_ttiħa:d** ‘concord, that is, unity’  
(i added to **?aj**)
- (d) **ħaqeqni li\_ttiħa:du ħasan** ‘verily unity is good’  
(i added to -n termination)  
**?axnħda muħammaduni li\_θnain** ‘Mohammed took the two’ (for **muħammadun, ?iθnain**)  
**?innama bi zaidini li\_ttiħa:d** ‘only through Zaid is unity’ (for **zajdin**)

<sup>1</sup> This n though sounded is not written in Arabic writing.

There is no limit to the number of words undergoing elision of ؟ that may succeed each other, and are therefore read off as though they constituted a single word. The following example contains seven cases of elision of ؟ :

?inna lladī:na stonṣ-pru ḫṛb:ha s sami:ŷa l ḥaki:ma  
ftudu ftida:ŷa: ‘Verily they-who appealed-to Allah the  
Hearer, the Wise, were redeemed greatly’.

## CHAPTER XI

### READING ALOUD (*Literary Arabic*)

It goes without saying that fluency in speech demands complete control of all the Arabic speech sounds in all positions. Such control can only be acquired by hard practice. In early stages a few sentences of a connected classical text should be specially studied and memorized by sheer repetition in private. By the end of the week the whole piece should be so perfectly mastered, that it can be slipped off the tongue almost without thinking. The colloquial language demands similar methods and equal pains.

Only by thus aiming at and practising fluency can the new muscles involved be trained, and the new positions which are demanded by the new language for the tongue, lips, &c., become easy and natural. An immense amount of stiffness and awkwardness, which produces stuttering, pausing, mispronunciation and inequalities in speech, has to be got rid of. It can only be got rid of by hard practice; it is practice alone that can familiarize the directing brain and executing vocal organs to the new lines of activity which are being opened out, especially as these new lines cross the old lines in the most confusing and troublesome fashion.

A loud voice should under all circumstances be used, both in practising isolated sounds and continuous sentences. To begin with, boldness is a *sine qua non* in Arabic reading, reciting, and speaking. Secondly, phonetic and other mistakes are far more easily detected and remedied when one is pronouncing in a strong and bold voice than when one is using a low mumbling voice.

If the student, while working through the preceding chapters, has been simultaneously studying the elements of Arabic grammar,<sup>1</sup> he will be in a position to begin con-

<sup>1</sup> We cannot here discuss the question whether a student should begin with the classical or the colloquial. Both ways are possible.

secutive reading aloud of some book. We now give some closing hints in regard to the art of reading Arabic aloud.

For practising reading aloud it is best to begin with the Arabic translation of some book the original of which is well known to the reader. Of all books, the gospel of St. John is particularly suitable for this purpose, both because of its familiarity and because of the simplicity of its construction and vocabulary. Later on the student may proceed to other books, newspapers, &c. The finest practice of all is poetry.

We remind the student once more that *the sentence is the unit*. Within the breath-group there must be no pause and no hesitation. This fact is of fundamental importance. It is better to drop short vowels occurring at the ends of words altogether than to stress such vowels or dwell on them or pause after them ; in fact, as will be seen, there are styles of reading in which it is perfectly legitimate to drop them.

To gain the desirable fluency and rhythmic swing, reading aloud must be most assiduously studied, and every reading-lesson should be both preceded and followed by hard private practice. Personally, the writer found that intoning passages is a most valuable aid to reading, especially in private practice.

### *Styles of reading.*

The style of reading referred to in the preceding chapter and in Chap. VII is what may be termed a fairly 'high' style. Students who have no notion of becoming Koran readers may object that the above-mentioned system is altogether miscalculated. As a matter of fact Koran reading as practised by the trained readers involves very many more rules than have been even hinted at in this book. Fundamentally the principles laid down in this book are not special but general ; and, though they may be often relaxed, yet they have to be learned and mastered before they can safely be thus relaxed.

In certain by no means out of the way cases, all the  
The one thing that is clear is that both should not be begun simultaneously.

principles and rules laid down in this book will have to be strictly observed, e. g. in the reading of all Arabic poetry. There is nothing that gives better practice for all reading than to work away at a dozen lines of Arabic verse. It is the final test of Arabic reading and delivery in general.

Then it is to be noticed that the more perfect the student's mastery of the above principles becomes, and consequently the less effort the carrying out of them involves, the more easily will he be able to read in the 'high' style without any appearance of pedantry, in fact with the appearance of absolute simplicity. This is the final goal to aim at—a style that will, at the same moment, neither puzzle the uneducated hearer, nor offend the educated, but please both equally.

For example, in the sentence *?ala: jafhamu zajdan ?* 'does he not understand Zaid ?' it will be said by some that the **u** of *jafhamu* should be dropped in ordinary reading, (1) because the insertion of it is pedantic, (2) because the un-educated hearer hears *jafhamu:*, and mistakes it for the plural with which he is familiar (i. e. he hears 'they understand' instead of 'he understands').

Both objections are perfectly valid for readers who are unable to attain to a perfect style. Such, undoubtedly, *should* read *jafham*. But it is just because the art has not been learned well enough, because, owing to the want of fluency, that **u** is not given its right value, that the word either sounds pedantic or is mistaken for *jafhamu:*. Read properly, the **u** pleases the educated ear, and passes unnoticed by the uneducated hearer.

It would be arguable that, with sufficient knowledge and art, every single vowel of classical speech *could* be maintained and given its value, even in simple reading. But there is no reason to deny that 'lower' styles of reading are possible, and usually advisable.

We may distinguish the following grades :

(1) Reading poetry and the Koran, and, in general, reading in public on very formal occasions : no easing off of any of the principles referred to in the preceding chapter.

(2) Reading on somewhat less formal occasions : -n terminations (*tawwīns*) may often be dropped, and final vowels

may often be reduced to *e*.<sup>1</sup> Junctions may often be suppressed. Words like *bajt*, *mawt* may be changed from these stilted forms to *be:t*, *mo:t* (see p. 42), &c.

(3) Reading newspapers, &c., to friends : a style between the last and the following.

(4) Reading to very uneducated people, especially to women : as many concessions as you please to their habits of speech in respect of vowels, not only in terminations but also in the body of words.

Only experience and practice can suggest where to relax the rules of the 'high' style, and only experience and practice can carry out the suggestions without hesitation. This calculated inaccuracy is as much an art as accuracy itself.<sup>2</sup>

#### *Hints on learning to read aloud with a teacher.*

Concentrate on a short piece during each lesson, and aim at learning it perfectly. Straight-ahead reading with a teacher is not to be encouraged until a very advanced stage.

Let the teacher take the lead at first and read the piece through once. Then repeat it *after* him, word by word, short clause by short clause, breath-group by breath-group, repeating as many times as is necessary to correct mistakes in consonant, vowel, word, breath-group, or in the rhythm.

Then go over it again and again, gradually taking longer and longer portions at a time, until you can finally go over the whole piece by yourself.

After each lesson, prepare by going over and over the passage just studied. Begin the next lesson by revising the same with the teacher.

<sup>1</sup> Examples : <i>bait<u>u</u> el q<u>u</u>:di</i> for	{	<i>baitu 1 q<u>u</u>:di</i>
		<i>baita 1 q<u>u</u>:di</i>
		<i>baiti 1 q<u>u</u>:di</i>
		<i>nisbatu 1 haqq</i>
<i>nisbat<u>u</u> el haqq</i> , ,	{	<i>nisbata 1 haqq</i>
		<i>nisbati 1 haqq</i>
<i>kala:m<u>u</u> n nafs</i> , ,	{	<i>kala:mu n nafs</i>
		<i>kala:ma n nafs</i>
		<i>kala:mi n nafs</i>

It must, however, be pointed out that the reduction of vowels to *e* is a dreadfully insidious habit, and is apt to become the master of the reader, instead of the reader being the master of it.

<sup>2</sup> Some guidance is given in the pages immediately following.

*Dictation* is a necessary exercise for ear-training and should be done frequently. Use at first pieces you have already read ; then pieces you have not read, but taken from a book you have begun to read ; finally, pieces out of some quite unfamiliar book. Dictation should continue until mistakes become exceptional.

## CHAPTER XII

### SPECIMENS FOR READING

#### FROM THE ARABIC GOSPELS

*St. John 5.*

THE first line gives the fully-vowelled classical version. Hardly any but Azharite Ulema read quite like this. The second line shows how a man reads who is keeping to the classical but is trying to simplify as much as possible without 'becoming colloquial'. Naturally there are different possible gradations between these two, and no two readers will read quite alike. The third line gives a purely colloquial version.

N.B.—The sign · indicates a length that is less than twice a short vowel.

1. And after this was a feast of the Jews, and  
wa baṣda ha:da: ka:na ḥi:dun lil jahu:di fa  
wa baṣdə ha:zə ka:n ḥi:d lil jahu:d, fa  
wi baṣd̩i da kan ḥid lil jahu:d, ?am

went up Jesus to Jerusalem. 2. And in Jerusalem  
'ṣoṣida jasu:qu 'ila: 'uru:sali:m. wa fi: 'uru:sali:ma  
'ṣoṣid jasu:q 'ila 'uru:sali:m. wa fi 'uru:sali:m  
'tiliq jasu:q li 'uru:sali:m. wi fli fi 'uru:salim

at the-gate of-the sheep [is] a pool there-is-said to it  
qinda ba:bj d ḫn?ni birkatun juqp:lu 'laha:  
qandi ba:bi d ḫn?n birka juqp:l 'laha  
qandi ba:b il 'qanam birka s'maha

in the Hebrew The House of Hisda, to it five  
bil ḥibro:nijati bajtu hisda:, 'laha: 'xamsatu  
bil ḥibronija be:t hisdə, 'laha 'xamsat  
bil ḥibronija bet hisdə, 'laha xa'mast

porches. 3. In these was lying a crowd  
 ?arwiqph. fi ha:dihi: ka:na muð'þoŋiŋan jum'hu:run  
 ?arwiqe. fi ha:zihi ka:n muð'þoŋiŋ gum'hu:r  
 ir'wi:θe. kan ra'ʔid fi'di. gama:ŋa.

numerous of sick, and blind, and lame,  
 kaθi:run mim marðv: wa ɻumjin wa ɻurjin  
 kasi:r min marðv wa ɻumij<sup>1</sup> wa ɻurg,  
 kta:r mil ɻajjani:n, wi ɻimi, wi ɻurg,

and disabled, awaiting the moving of the water.  
 wa ɻusmin jatawþqqv'ɻu:n na taħ'ri:ka l ma:?.  
 wa ɻusm, jatawþqqv'ɻu:n na taħ'ri:ka l ma:?.  
 wi \_mkassa:hi:n, mis'tanniji:n na taħ'ri:k il mƿjje.

4. For an angel used to descend sometimes into the  
 li?anna mala:kan ka:na janzilu ?aħ'ja:nan fil  
 li?anna mala:k ka:n janzil ?aħ'ja:nan fil  
 ɿ:san 'kan fih ma'lak bi:jinzil aħ'ja:nan fil

pool and move the water; so whoever descended  
 birkati wa juħarriku l ma:?: fa man 'nazala  
 birke wa juħarrik il ma:?: fa man 'nazal  
 birke wi \_ħarruk il mƿjje; w illi 'jinzil

first after the moving of the water used to be healed  
 ?awwalan baħda taħri:ki l ma:?:i ka:na jabrv?u  
 ?awwalan baħda taħri:ki l ma:?: ka:n jabrv?  
 fl\_auwil baħdi taħri:k il mƿjje kan 'jisħa

of whatever disease had stricken him. 5. And there was there.  
 min ?ajji 'mproðini \_ɻta/rv:h. wa ka:na huna:ka  
 min ?ajji mproð\_iɻtarv:hu. wa ka:n huna:k  
 mi'n\_ajji 'ɻaja 's:bu. wi kan hi:nak

a man with him a disease since eight and  
 ?in'sa:nun 'bih: 'mproðun mundu θama:nin wa  
 ?insa:n bihi mproð munzu sama:ni wa  
 wa:ħid fih 'ɻaja muddit tamanja w

<sup>1</sup> Or the j loses voice, and therefore becomes a half-audible q (German ch in ich), see p. 54.

thirty years. 6. This man, saw him Jesus lying  
 Өala:’θi:na ’sanah. ha:da: rp? a:hu jasu:q̄ muðt̄oq̄iŋan  
 salasi:n ’sane. ha:ze rp? a:h jasu:q̄ muðt̄oq̄iŋan  
 tala:tin ’sane. da fa:fu jasu:q̄ ra:qid

and knew that he had a time long, so  
 wa ’q̄alima ?anna lahu: zama:nan kaθi:rp̄n, fa  
 wa ’q̄alim ?anna lahu zama:n kasi:r, fa  
 wi ’q̄ilim in’n̄ lu za:man t̄owi:l; ?am

He said to him, ‘Willest thou to be healed?’ 7. Answered the  
 q̄p̄:la lah, ‘?aturi:du ?an tab’rp̄?¹?’ ?aja:ba 1  
 q̄p̄:l ’lahu, ‘?aturi:d ?an tab’rp̄??’ ?aga:ba 1  
 ’?al lu n̄te ra:gib ti:fib?’ ’gaubu 1

sick man, ‘O Sir there is not to me a man shall cast me  
 m̄pri:ðu ‘ja:sajjidu lajsa li: ?insa:nun julqi:ni:  
 m̄pri:ð ‘ja:sajjid le:s li ?insa:n julqi:ni:  
 ?aj’ja:n ‘ja:sidi ma ’lis ’haddi :ħut̄:fini

into the pool when has been moved the water ; but  
 fil birkati mata: taħarrroka 1 ma:?: bal  
 fil birke mata taħarrroka 1 ma:?: bal  
 fil ’birke lamma 1 mp̄jje titħarrrok; la:kin

while I am coming descends before me another.’  
 bajnama: ?ana ?a:tin janzilu qud’da:mi: ?a:xv̄r.  
 be:nma ?ana ?a:ti janzil qud’da:mi ?a:xv̄r.  
 kulli:m a:gi b jinzil ?abli ge:ri.’

8. Said to him Jesus, ‘Rise carry thy couch  
 q̄p̄:la lahu: jasu:q̄ ‘qu:m iħmil sari:rp̄ka  
 q̄p̄:l lahu jasu:q̄ ‘qu:m, ?iħmil sari:rp̄k  
 ’?al lu jasu:q̄ ’qu:m, fil ’farṣak

and walk.’ 9. And instantly was healed the man, and  
 ’wa\_mf̄.’ fa ħa:lan ’bari?a 1 ?in’sa:nu wa  
 ’wa\_mf̄.’ fa ħa:lan ’bari?a 1 ?in’sa:n wa  
 ’wi\_mf̄.’ wi ħa:lan t̄vb ir rp̄:gil wi

<sup>¹</sup> High pitch on the final syllable because of the interrogation.

carried	his couch	and walked.	And was	on	that
'hamala	sari:rphu	wa 'maʃa:.	wa ka:na	fi: ða:lika	1
'hamal	sari:ru	wa 'maʃe.	wa ka:n	fi za:lika	1
sal	'farʃu	w 'miʃi.	wi 'kan	fi 'da:k	il
day	a sabbath.				
jawmi	sabt.				
jo·m	sabt.				
jom	'sabt.				

## St. John 12. 44.

Then cried Jesus and said, He who believes in me  
 fa 'na:da: jasu:ju wa qp:la\_lladi: ju?minu bi:  
 fa na:de jasu:ju wa qp:l, ?al'lazi ju?min bi:  
 ?am nadah jasu:ju wi ?a:l, ?illi :?a:min bijja

does not believe in me but in him who sent me.  
 lajsa ju?minu bi: bal bi\_lladi: ?ar'salani:,  
 le:s ju?min bi: bal bi\_llazi ?ar'salni,  
 muʃ bi:?amin bijja la:kin bi\_lli baʃatni,

45. And he who sees me sees him who sent me.  
 'wa\_lladi: jarv:ni: ja'rv llaði: ?ar'salani:  
 wa \_l'zazi jarv:ni jarv \_l'zazi ?ar'salni.  
 wi \_lli \_ʃufni bi:ʃu:f illi baʃatni.

I have come as light to the world, so that each one  
 ?ana qad ji?tu nu:rpon ?ila 1 ŋa:lam i ðatta: kulu  
 ?ana qad qit nu:rpon ?ila 1 ŋa:lam, i ðatta kulu  
 ?ana get nu:r li 1 ŋa:lam, ŋasan kull\_

who believes in me may not abide in the darkness.  
 man ju?minu bi: la: 'jamkuθa fi ð ðulmah.  
 man ju?min bi: la: jamkus fi z zulma.  
 illi :?a:min bi: ma ji?ŋudfi fi l ŋatme.

And if hears anyone my word and does not believe  
 wa ?in 'samiŋa ?ahadun kala:mi: wa lam ju?min  
 wa ?in 'samiŋ ?ahad kala:mi wa lam ju?min  
 w \_ in ðaddi 'simiŋ kala:mi w ma ðvfvðu:ʃ,

then I do not judge him; for I did not come to  
 fa ?ana<sup>1</sup> la: ?adi:nuh; li?anni: lam ?a:ti li  
 fa ?ana la: ?ad:inu; li?anni lam ?a:ti li  
 ?ana m aħakmu:ʃ; linni ma getʃi ɻaʃa:n.

judge the world but to save the world.  
 ?adi:na l ɻa:lama bal li ?u'xpttisn l ɻa:lam.  
 ?adi:na l ɻa:lam bal li ?u'xpttisn l ɻa:lam.  
 aħa:kim il ɻa:lam la:kin ɻaʃa:n axpttis il ɻa:lam.

48. Whoever rejects me and does not accept my word  
 man rħħalani:<sup>2</sup> wa 'lam 'jaqbal kala:mi:  
 man rħżalni wa 'lam 'jaqbal kala:mi:  
 ?illi jirfuðni 'wa la ji?balfi kala:mi

he-so has one who judges him - the word which  
 fa 'lahu: man jadi:nuh - ?al kala:mu llaði:  
 fa 'lahu man jad:inuhu - ?al kala:m allazi  
 lu'h illi :ħakmu - ?il ka'lā:m illi

I have spoken withal it shall judge him on the day the  
 takal'lamtu bihi: 'huwa jadi:nuhu: fil jawmi l  
 takal'lamtu bihi 'huwa jadi:nuhu fil jo:m il  
 tkal'limti bih 'hu:wa jħakmu fil jom l

last 49. for I did not speak from myself  
 ?axi:r. li?anni lam ?atakallam min nafsi:  
 ?axi:r. li?anni lam ?atakallam min nafsi  
 ax/ħo:ni. llinni ma tkal'limti min nafsi

but the Father who sent me he gave me  
 wala:kinna l ?a:ba llaði: ?ar'salani: huwa ?aʃʃtħo:ni:  
 wala:kinna l ?a:b al'lazi ?ar'salni huwa ?aʃʃtħo:ni  
 'la:kin il ?ab'b illi ba:ʃatni 'hu:wa d'da:ni

a commandment what I should say and with what  
 wħo:sijjatan 'ma:da: ?aqu:lu wa bi 'ma:da:  
 wħo:sijja ma:da ?aqu:l wa bi 'ma:da  
 wħo:sijja 'bill<sup>3</sup> a?u:lu 'wi ll<sup>3</sup>

<sup>1</sup> ?ana 'I' is toneless except when emphatic as here, ?ana 'I'.

<sup>2</sup> Or ra'dalani:

<sup>3</sup> For billi, illi.

I should speak. 50. And I know that his commandment  
 ?atakallam. wa ?ana /?a?lamu ?anna w?si:j'jatahu:  
 ?atakallam. wa ?ana ?a?lam ?anna w?si:j'jatu:  
 at'kallim bi:h. w\_ana /?a:rif \_ inni w?si:j'jitu:  
 is life eternal.  
 hija ha/ja:tun ?abadijjah.  
 hija ha/ja:h ?abadijja.  
 hi:ja ha/ja:h abadijja.

### *The Lord's Prayer.*

· (The second version shows how the 'classical' is pronounced by the average person in Egypt.)

?aba:/na\_lladi: fis sa/ma:wa:t! lijata/qadda/s\_ismuk.  
 ?aba:na\_l/lazi fis sama/wa:t! li:jata/qadda/s\_ismak.  
 lija?ti malaku:tuk. /litakun mafi:?atuka 'kama: fis  
 li:ja?ti malaku:tak. li'takun<sup>1</sup> ma/fi:?atak 'kama fis  
 sa/ma::?i kada:lika /?ala\_1 ?pr?d. 'xubzana: kafa:fana:  
 'sama kaza:lik /?ala\_1 ?pr?d. xub'zina kafa:fna  
 /?a?tina\_1 jawm. wa\_qfir lana: dunu:bana 'kama:  
 ?a?ti:na\_1 jo:m. wa\_qfir lana zunu:bna 'kama  
 nagfiru na?nu ?aj?pn\_il mu?nibi:na ?alajna:. wa/la:  
 nagfir na?n ?ai?pn\_il mu?nibi:n ?ale:na. 'wala  
 tudxilna: fi: tay/ribatin la:kin 'najjina: min\_af firri:r  
 tudxilna fi 'tagriba la:kin nag'gi:na min\_af firri:r  
 /?a:mi:n.  
 /?a:mi:n.

### *A child's text.*

(Observe the almost complete change of the colloquial  
 version: 'Suffer the little children', &c.)

'da?ju\_1 ?awla:da ja?tu:na ?ilajja wa/la: tamna/?u:hum  
 'da?ju\_1 ?awla:d ja?tu:n ?ilajj, 'wala tamna?u:hum  
 'xallu\_1\_iw'lad jigu /?andi wala\_?hu?u:hum,

<sup>1</sup> Or 'litakun or lita'ku:n

li?anna li miθli /ha::?u'la:?i malaku:tas sama:wa:t.  
 li?anna li misli ha::?u'la: malaku:tis samawa:t.  
 ɻaʃan li ɻaj'jinit /do:l mala/kutis 'sama.

*A story in Egyptian Colloquial.*

In the former pieces the classical version was the norm. In the following the colloquial is the original, and the classical is, so to speak, translated from it. For many other specimens of Egyptian colloquial Arabic (in International Phonetic character) see the writer's *Egyptian Colloquial Arabic*.

Two came to Cairo from the country, fresh; and  
 ?itne:n gum masri mil ar'jaf qidi:d, wi  
 qa::?a\_θna:ni ?ila: misru minal ?arja:fi qa'di:da:, wa

when they were walking in the street they saw the minaret  
 lamma ka:nu mafjin fis sikka ja:fu madnit  
 lamma: ka:na: ma:sijajni fis sikkati 'rp?aja: mi?'danata

of a mosque, high, very. Up and said one of them  
 qa:miñ ɻalja ?awi. ?am ?al wa:hid minhum  
 qa:miñin ɻalijatan qidda:. fa qp:la ?aħaduhu'ma

'See, O my brother, the Tower of Babel, high *how much!*'  
 'suf jaxu:ja burgi ba:bil ɻa:l adde:h',  
 'nzur ja::?axi: burqa ba:bila ma::?aħla:h!'

Up the other said to him 'No, you are an idiot!  
 ?am it ta:ni ?al lu 'la!: ?inta ɻabi:t!  
 fa qp:la lahul ?a:xpru 'kalla: la?innaka bali:d!

That is a well [which] they turned upside down to  
 di bir ?alabu:he, ɻaʃan  
 ?innama: hija bi?run qplabu:ha: likaj

dry it in the air!'  
 jinaʃʃifu:he fil 'hawe!',  
 junʃifu:ha: fil ha'wa:h!'

## From the Newspaper.

The following two styles exhibit the difference between the fully-vowelled system of the classical and the sort of go-as-you-please style in which the ordinary person reads the newspaper aloud.

'Character' in Leaders

?axla:qu z zu<sup>q</sup>a/ma::?  
?axla:q iz 'zu<sup>q</sup>ama.

To 'character' in leaders [belongs] an influence great  
li ?axla:qi z zu<sup>q</sup>a/ma::?i ta?θi:run ḥazi:mun  
li ?axla:q iz 'zu<sup>q</sup>ama ta?si:r ḥazi:m

upon the movements of nations. Now perhaps this  
fl: nahd<sup>θ</sup>ti  $\cup$  f su<sup>q</sup>u:b. wa la<sup>q</sup>alla ha:dihi<sub>1</sub>  
fl: nahd<sup>θ</sup>t  $\cup$  if su<sup>q</sup>u:b. wa la<sup>q</sup>alla ha:zihi<sub>1</sub>

truth has such an obviousness that it was not  
ħaqi:qota mina<sub>1</sub> bada:hati bi ħajθu lam takun  
ħa<sup>q</sup>i:<sup>q</sup>a mina<sub>1</sub> bada:ha  $\cup$  b ħe:s lam takun

in need of mention or explanation. But some of our  
taħħta:gu ?ila: dikrin ?aw ?i:ð<sup>θ</sup>:ħ. la:kinna baq<sup>θ</sup>d<sup>v</sup> z  
taħħta:g ?ila zikrin ?aw ?id<sup>θ</sup>:ħ. la:kin baq<sup>θ</sup>d<sub>1</sub> iz

leaders in Egypt, or those who pretend to  
zu<sup>q</sup>a/ma::?i fl: misr<sup>v</sup>, ?awi<sub>1</sub> muddaqi:na bi<sub>2</sub>  
'zu<sup>q</sup>ama  $\cup$  f mqs<sup>r</sup>, ?aw<sub>1</sub> il muddaqi:n bi<sub>2</sub>  
leadership, [are] in ignorance shameful concerning  
za<sup>q</sup>a:mati, fl: q<sup>θ</sup>flatin ja:<sup>q</sup>?inatin ḥan  
za<sup>q</sup>a:ma, fl: q<sup>θ</sup>flia jaina ḥan

the influence of their character upon the national.  
ta?θi:ri ?axla:qihim fl<sub>1</sub> n nahd<sup>θ</sup>ti<sub>1</sub> qawmijjah.  
ta?si:r  $\cup$  axla:qhum fl<sub>1</sub> n nahd<sup>θ</sup>t<sub>1</sub> il qo:mijja.

And they forget that their similitude is as it were a  
wa jansu:na ?anna 'maθalhum ka maθali<sub>1</sub>  
wi jansu:n ?anna ma'salhum ka masal<sub>1</sub> il

teacher or a preacher, if be not he himself  
 mu<sup>m</sup>allimi ?awi<sub>l</sub> wa:<sup>m</sup>isi ?il<sub>l</sub>am takun nafsu<sub>hu</sub>  
 m<sup>m</sup>allim ?aw<sub>l</sub> wa:<sup>m</sup>is ?in lam takun nafsu

applied to the good and his character founded  
 mun<sup>t</sup>wijatan qala<sub>l</sub> xvjri wa ?axla:quhu: qv:<sup>m</sup>?imatan  
 mun<sup>t</sup>wija qal xe:r w<sub>l</sub> axlaqu qvja

on virtue, pass over his evil deeds the limits  
 qala<sub>l</sub> fvdi:lati, taja:wazat suru:ruhu: hudu:da  
 qal fvdi:la, itga:wazit suru:ru hudu:d

of his own self, and he infects therewith those who learn  
 jaxsihi: fa ?a<sup>m</sup>da: biha<sub>l</sub> muta<sup>m</sup>allimi:na  
 jaxsu fa ?a<sup>m</sup>da biha l mit<sup>m</sup>allimi:n

from him and take (their cue) from him. Therefore is always  
 minhu<sub>l</sub> ?a:xidi:na qanh. 'li<sup>m</sup>da: ka:nat  
 minnu, ?il ?axzi:n qannu. 'liza ka:nit

the first stage of reform that should take in hand a man  
 /?u:la: mar<sup>v</sup>tibi<sub>l</sub> ?isla:h<sub>i</sub> ?an jatawalla<sub>l</sub> mar?u  
 /?u:la mar<sup>v</sup>tib l isla:h<sub>i</sub> ?an jitwalla<sub>l</sub> mar?

his own self, which is between his two sides, with  
 nafsahu llati: bajna janbajhi bi  
 nafsu ?illati be:n ganbe:h bi

the various sorts of discipline and reformation.

duru:bi<sub>l</sub> t tahdi:bi wa<sub>l</sub> ?isla:h.  
 d<sup>m</sup>uru:bi<sub>l</sub> t tahzi:b wi l isla:h.

#### FROM THE KORAN.

##### 1. *The fa:tiha or 'Opening Sura'.*

The reciting of the Koran properly speaking includes chanting (*tajwi:d*), which is based on principles which go beyond the scope of this book. The most important thing to notice, in reading the Koran without chanting, is to make *absolute* the ratio between the 'short' and 'long' syllables

(1 : 2 =  $\text{♪}:\text{♩}$ ). Long vowels and closed continuatives must not be cut; and closed plosives must be stopped and released with great deliberation and leisureliness.

In the name of Allah, the Compassionate-One, the merciful.

bi smi lla:hi r r̄h̄ma:n̄i r̄h̄i:m̄.

Praise to Allah the Lord of the worlds, the  
?al h̄amdu lilla:hi r̄bbi l q̄a:lami:n, ?ar

Compassionate-One the merciful, Sovereign of the day  
r̄h̄ma:n̄i r̄h̄i:m̄, ma:liki jawmi

of Doom! Thee we worship and Thee we call on for aid.

d di:n! ?ijja:ka 'na?budu wa ?ijja:ka nasta?i:n.

Lead us to the Path the straight, the Path of those whom

?ihdin? s sirp:t? l mustaqi:m, sirp:t? lla?i:na

thou hast been gracious to, not those whom thou art angry with

?an?'amta q̄alajhim, q̄ajri l mag'du:bi q̄alajhim

nor those who are astray. Amen.

walp: d d?l:li:n. a:mi:n.

## 2. *The Throne-Verses—Pa:jatu l kursijj.*

Allah! there is no god but He the Living the  
?d?l:hu la: ?il:aha ?illa: huwa l hajju l

Absolute. There does not take Him slumber nor sleep.  
q̄ajju:m. la: ta?xuðuhu 'sinatun wala: nawm.

His are what is in the Heavens and what is in the Earth.  
 lahu: ma: fis sama:'wa:ti wa ma: fil ?pr̄d.

Who is he who shall intercede with Him except by His leave?  
 man da\_lladi: jaſfa\_ṣu ḥindahu: ?illa: bi ?iðnih?

He knoweth what is between their hands and what is  
 jaſlamu ma: bajna ?ajdi:him wa ma:

behind them. Nor do they compass anything of  
 'xplfahum. wala: juḥi':tu:na bi 'saj'in min

His knowledge save that which he willed. Spanned his Throne  
 'qilmīhi: ?illa: bi ma: ſa:?. wasiṣa kursijjuhu:

the Heavens and the Earth. Nor wearieh Him  
 s sama:wa:ti wa\_l ?pr̄d. wala: ja?u:duhu:

the keeping of them, and He is the Exalted the Mighty.  
 'hifðuhuma: wa huwa\_l qalijju\_l qvði:m.

### 3. *Sura 105.*

*This early Sura exhibits well the typical rhyming-system of the Koran.*

Didst thou not see how wrought thy Lord with  
 ?alam tar̄p kajfa faṣala r̄ubbuka bi  
 the owners of the Elephant? Did he not turn their stratagem  
 ?pshā:bi\_l fl:1? ¶ ?alam jaṣal kajdahum  
 to confusion, and sent upon them birds in flocks,  
 fl: t̄v̄ḍli:l, ¶ wa ?arsala qalajhim t̄v̄jron ?aba:bi:l,  
 to pelt them with stones of baked clay; and made them  
 ¶ tarmi:him bi ḥiga:rvtin min siyyi:l; ¶ fa 'jaſalahum  
 even as corn devoured?  
 ka qasfin ma?ku:l?

The following three verses show the obscure vowelling of the five **huru:f muqplqpla** (see p. 53, n.), viz. **b d t j q** when in close.

Praise to Him who conducted His servant by night  
 (1) **sub<sup>h</sup>ha:na\_llādī:** :asrō: bi ḥab<sup>d</sup>ihi: lajlan

from the Mosque the Sacrosanct to the Mosque the Farthest!  
 mina\_1 masjidi\_1 ḥarō:mi ?ila\_1 masjidi\_1 ?aq<sup>r</sup>sa:·

Gardens of Eden, running from under it the rivers.  
 (2) **janna:tu ḥad<sup>n</sup>nīn taj<sup>r</sup>i: min taḥtiha\_1 ?anha:r.**

‘O thou soul tranquil! return to  
 (3) **ja:’ ?ajjatuha\_n nafsu\_1 mut<sup>r</sup>ma?innah! ?irjañi:’ ?ila:**

thy Lord well-pleased, well-pleased-with: then enter among  
 rabbiki rō:dijatan marđijah! fa\_d<sup>r</sup>xuli: fl:

my Servants and enter my Paradise.  
 ḥiba:di:, wa\_d<sup>r</sup>xuli: jannati:.

#### ARABIC POETRY.

##### (a) Classical.

In reading poetry aloud, the more absolute the ratio  :  is kept, the finer will be the effect. And that for a very special reason: the tone-accents as often cross the ictus of the rhythm as they coincide therewith; so that the only thing that creates and preserves the rhythm of the metre is the *quantity* of the vowels. Ancient Greek poetry was probably similarly characterized, i. e. the tone-accent system of the language was quite independent of the quantitative system; and therefore poetry, retaining the former, depended on the latter to maintain rhythm and give effect to metre. In Modern Greek the stress-accents have overmastered the quantitative system of the vowels, just as they have in colloquial Arabic; and it is this—the destruction of the quantitative relations combined with the preservation of the stress-accents—that turns Classical Greek poetry into prose

when read à la Modern Greek. Similarly, therefore, Arabic poetry loses its distinctive poetic rhythm unless the quantitative relations of the vowels are meticulously preserved.

In the following examples (taken from the *Arabian Nights*) the sign | marks the division between the feet (often, of course, occurring in the middle of a word); the sign || marks the end of a half-verse; and ||• marks the full-close, and rhyme, of a completed verse.

1. METRE 'al-ka:mil'. The basic foot is  $\text{J} \text{ J} \text{ } \text{J} \text{ J} \text{ }$ , with  $\text{J} \text{ J}$  interchangeable with first  $\text{J}$ .

$\text{J} \text{ J}$        $\text{J} \text{ J} | \text{J}$        $\text{J} \text{ J} | \text{J}$        $\text{J} \text{ J} | \text{J}$        $\text{J} \text{ J} \text{ J} \text{ }$   
 Yield    thine affairs    to the    Kind,    the    Wise One,  
 'sallim    ?umu:røka    li:l    løti:fl\_l    qa:limi:||

and ease    thy heart    from    all    the    World ;  
 wa ?ari:h    fu?a:daka    min    gami:ji\_l    qa:lam:ii||

and know    that the affair    is not as *thou* wilt,  
 wa qlam    bi?an|na\_l ?amrø    laj|sa    kama: tasa: ||

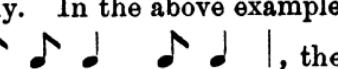
but what    He wills,    Allah,    the wisest    Ruler.  
 bal ma: jasa::?u    røp:hu    ?ah|kamu    ha:kimi:||

In the second line, for example, the *tone* is on ?a, which is the weakest and least important syllable of all from the viewpoint of the metrical rhythm, being 'on the up-beat'. The rhythmical beat falls on the very next syllable ri:h, which being closed is considered 'long'.<sup>1</sup> But the *quantity* of ?a is kept quite short and the rhythm is sustained by giving full value to ri:h, which, in the present instance, means that the closed h must be articulated deliberately, so that the syllable ri:h will take fully as long to articulate as would ri:.

It should be said in this connexion (1) that in reading poetry

<sup>1</sup> The classical prosodists talked of vowels being 'long by nature or by position'. The Arab prosodists said that : and a consonant terminating a syllable are equivalent in value. Both meant one and the same thing.

the tone-accents are probably kept subdued, compared with prose or speech, so as to give quantity a better chance :

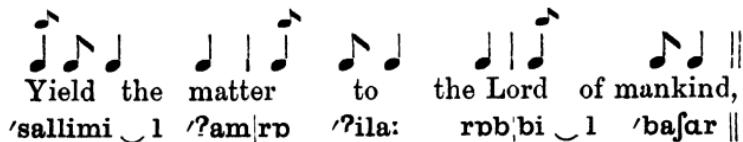
(2) that it is considered very school-boyish to transfer the tone-accents to the rhythmically important beats, so as to bring out the metre more strongly. In the above example the ictus of the metre being  , the beginner would transfer the tone from ?a to riñ, thus :



instead of



2. METRE 'or r̩mal'. Basic foot  ,  
being interchangeable with the first 

  
Yield the matter to the Lord of mankind,  
'sallimi \_ 1 'ʔam|rɒ | 'ʔila: | rɒb|bi \_ 1 'baʃar ||

and leave care and cast away anxieties ;  
wa\_truki\_1'ham|ma wa'daŋ 'qan|ka \_ 1 'fikar ||

do not say of what happens 'How happened it ?'  
la: 'taql fi: | ma: 'garɒ: 'kaj|fa 'garɒ: ||

Every thing is by Decree and Determination.  
kullu 'saj?in | bi qɒ'dɒ::?in | wa 'qɒdar ||

3. METRE 'ɒt t̩wi:l'. Basic feet



with alternatives as indicated.

Yea though I attained to all favour,  
 'walaw 'an|nija: 'ps/bah|tu fi: 'kul|li 'niqmatin ||  
 and though I had the world and the realm of the Caesars,  
 wa ka:nat | 'lija\_d dunja: | wa 'mulku\_l | ?a/ka:sirp: ||  
 it would not equal, to me, the wing of a gnat  
 'lama: 'sa|wiat 'qindi: | qana:hā | baq|u:dptin ||  
 if were not my eye upon thy person gazing.  
 '?ida: lam | 'takun 'qajni: | li 'jaxsi| ka na:zirp: ||

The first foot of the third verse affords an excellent example of *total* non-correspondence between tone-accent and metrical rhythm. The metrical rhythm is  $\text{♪} \downarrow \text{♪}$ ; but it so happens that *both* the short beats are accented with voice-pitch, while the one strong beat has no accent at all. Obviously the only way to give the metre and the rhythm a chance is to give fullest quantitative value to the second syllable, while keeping the first and third short, though toned, thus :



'la - ma: 'sa - wi - jat 'qin - di

4. METRE 'al mutaqib'. Basic foot  $\text{♪} \downarrow \text{♪}$ , with alternative as indicated.

Surely hath written Time the excellency of generosity.  
 la'qđd 'ka|taba\_d dah|ru fđla\_l | karpm ||  
 But *thy* goodness up to now is not chronicled.  
 wa fđlu|ka lil ?a:na la: juk|atab ||  
 Then may not orphan Allah from thee mankind !  
 fa la: ?aj|tamđ \_ tđp|hu minka\_l | warp: ||  
 For thou art to goodness mother and father.  
 li ?anna|ka lil fđli ?ummun | wa ?ab ||

## 5. METRE 'al basi:t'. Basic feet



with alternatives as indicated.

If knew the house him who hath visited it, it had rejoiced,  
law taʃlamu\_d | da:ru man | qpd za:rpha: | fariħat ||

and congratulated itself, yea and kissed the place of his foot-step,  
wa \_ stabʃarvt | θumma ba:sat mawdiħa\_1 | qpdami: ||•

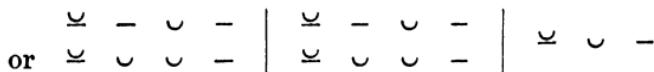
and had sung by the tongue of its state, saying,  
wa ?ansadat | bi lisa:ni\_1 \_ħa:li qv:ʔilatan ||

'Welcomethrice welcome to the man of bounty and liberality!'  
ʔahlan wa sahlan bi ʔah|li\_1 qu:di wa\_1 | karvmi: ||•

(b) *Colloquial.*

The best colloquial verse can be scanned as definite and regular metre, following the general laws of Arabic prosody, provided that it is read in accordance with the principles of colloquial speech as systematized on pp. 68-72. It is unnecessary to point out what a complete verification this fact constitutes of the correctness of those principles themselves. The composer of the following satirical verses, for example, was not consciously following these principles. He was just writing as he naturally spoke, and he was following a metre, which, therefore, cannot be scanned unless our speech is as his. This shows that the elisions, &c., of colloquial speech are essential, not optional, and so are necessary if our speech is to be the language of talk, and not something which is neither that of talk, nor of writing, nor anything else.

METRE (almost identical with the Classical 'sari:ʃ' or 'rvqaz'):



1. ?ahlan wa sahlan ja baʃi:r il hana: ||  
Welcome right welcome, O evangelist of joy
2. r̩sul habi:bili samaḥ bi l wiṣw:l ||.  
Apostle of my Beloved, who has permitted union !
3. ?a'ret " ?alam naʃr̩b " wi nul ti l muna: ||  
I have recited 'Have WE not expanded', and obtained my  
desire ;
4. wi l hamm i zal | wi l huzn i ja:l il q̩iza:l ||:  
And anxiety went, and grief removed its furniture.
5. balagt i ?ɒs di wi l qazu:l intaḥar ||.  
I have reached my purpose and the Censor has committed  
suicide.
- 
6. zaman go'z um mi kan da ji? ni kiti:r ||  
long my stepfather has annoyed me greatly
7. wi hijja ka:nit minnu tɒl ba t tɒla: ? ||.  
while she too was from him demanding divorce
8. u kutt ana: | fl l qumri lis sa sɒgi:r ||  
and I was, I, in age still a minor
9. wi kunna dai man fi nizař wi f xina: ? ||.  
and we were ever in dispute and in quarrel
10. wi l qe:sa ka:nit qe: sit gɒm mi w kadar ||.  
and life was a life of sullenness and trouble.

## NOTES

The above represents two stanzas of five lines each. The rhymes are alternate, except that all the *fifth* lines rhyme together throughout the ode.

*Line 2, foot 1.* u: shortened to u before l̩.

*Line 3, foot 1.* or ?are:t " alam, with loss of the glottal-stop. This would be regular: only here ?alam naʃr̩b is a quotation from the Qur'a:n (supply, ' thy breast ').

*Line 4, feet 1, 2.* Note supply of intrusive vowels, without which the metre is lost.

*Line 6, foot 1.* ma: > **ma** before ng ; 'go: > go through loss of accent ; ummi loses its glottal stop, regularly.

*Line 6, foot 2.* ka: > **ka** before nd ; 'da: > da owing to loss of accent.

*Line 7, foot 2.* t<sup>ə</sup>lba, from t<sup>a</sup>:liba, according to rule. Similarly daiman for da:<sup>?</sup>iman in line 9.

*Line 9, foot 3.* wi\_f for wi fl, according to rule.

*Line 10, foot 3.* m<sup>i</sup> wi > mi\_w, according to rule.

Exceptions to these colloquial *principia* are reminiscences of the literary language due to 'poetic necessity' (d<sup>ə</sup>pru:rit\_if si<sup>?</sup>r). Otherwise in *line 6, foot 3*, we should have to say ni\_kti:r ; *line 8, foot 1*, we should have to say ana, not ana:.

In *line 10, foot 2*, qe:sit can only be a metrical blunder of the poet himself. The syllable fit should imperatively have been a short open one (♪).

## PHONETIC TERMS IN ARABIC

Phonetics . . . . .	qilm maxrɔj_i_l ḥuru:f (‘Science of the outlets of the Letters’)
Place of articulation . . . . .	maxrɔj (‘outlet’)
Consonant(s) . . . . .	ḥarf, ḥuru:f (‘letter’)
Vowel(s) . . . . .	ḥarvət, ḥarvə:t (‘movement’)
Lengthening . . . . .	?al madd
Lengthened . . . . .	mamdu:d
Voiced . . . . .	mujhar
Unvoiced . . . . .	mahmu:s (‘whispered’)
Voicing . . . . .	jahr, ijhā:r
Unvoicing . . . . .	hams (‘whispering’)
stop-consonants . . . . .	ḥuru:f_af fidde (or al ḥuru:f_af fadi:də) ‘tense’
continuant , , . . . .	ḥuru:f_ar rɔxp:wə (or al ḥuru:f_ar rɔxwə) ‘slack’
rolled (trilled) , , . . . .	?al ḥuru:f_al mukarrre (‘reiterated’)
rolling . . . . .	takri:r
lateral . . . . .	ʃagarijj
sibilants . . . . .	ḥuru:f_at tɔsfi:r
throat . . . . .	?al ḥalq
back (= larynx) . . . . .	?aqṣa:l ḥalq
mid (= pharynx) . . . . .	wɔṣṭ_əl „
front (= back of velum) . . . . .	?adna:l „
guttural . . . . .	ḥalqijj
uvula . . . . .	?al laθa:h
palate . . . . .	?al hanak_al ?aṣla: or saqf_al hanak
back . . . . .	?aqṣa:l hanak
mid . . . . .	wɔṣṭ_əl ..
alveolum . . . . .	?al liθa

tongue . . . .	?al lisa:n
back . . . .	?aqṣṣal lisa:n
mid . . . .	wasṭṭal „
blade . . . .	rūṣ al „
side of blade .	ḥa:fat „ „ „
top „ „ .	ðahr „ „ „
point . . . .	tɔrɔf „ „ „
lingual . . . .	lisa:nijj
teeth . . . .	?al ?asna:n
molar(s) . . . .	ðirs, ?pðrɔ:s
bicuspid(s) . . . .	?pð ðp:hik (ðpwa:hik)
canine(s) . . . .	?an na:b (?anja:b)
lateral incisor(s) .	?ar ruba:qijja (-a:t)
front „ „ .	?aθ θa:nijja (θana:ja:)
lip(s) . . . .	ʃafa (ʃafata:n)
labial . . . .	ʃafahijj
velarized consonants .	al ḥuru:f al mufaxx̣mə <sup>1</sup> ('dignified')
non-velarized . . . .	rɔqi:q ('delicate')
completely „ „ .	al ḥuru:f al mutbaqə <sup>2</sup> ('lidded')
velarization . . . .	tafxi:m
complete velarization .	?itba:q
inclining of a-phoneme	tafxi:m
towards back <sup>3</sup>	
inclining of a-phoneme	?ima:lə ('inclination')
towards front <sup>3</sup>	
the a phoneme . . . .	?al fatħə
the i phoneme . . . .	?al kasrə
the u phoneme . . . .	?pð ðummə
given a very short euphonic vowel <sup>4</sup>	muqṣlqpl

<sup>1</sup> i.e. the consonants **ṭ ḏ ḫ ḙ s z q r x q**, although not velarized, are also considered as 'dignified' consonants. The 'dignified' consonants are also called **muṣṭaflijə** ('elevated') the others being **muṣṭaflija** ('lowered').

<sup>2</sup> i.e. the first four of the above series.

<sup>3</sup> Not the old meaning of these two terms, which has now been lost sight of.

<sup>4</sup> See pp. 53 n. and 99.











